



THE HIGH REPUBLIC, NEWS, INTERVIEWS, AND MORE!

THE OFFICIAL MAGAZINE | ISSUE 205

# STAR WARS

## I N S I D E R

### Japan and the Jedi

How Japanese cinema and culture infused the *Star Wars* galaxy

### All-new Fiction

An exclusive *The High Republic* story by Cavan Scott!

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TOP TRUMPS!



# Chaos

And The

# Corellian

The Story of Han Solo:  
From smuggler to hero in five impetuous plans!



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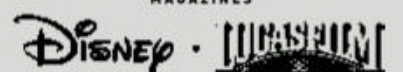
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## WELCOME...



It's easy to get stuck in a rut, to find yourself doing the same old thing, day in and day out. We've all experienced something of that feeling over the past couple of years, but thankfully we've also had new *Star Wars* stories to lift and sustain us during these difficult months. As the saga has stretched its wings and moved beyond the Skywalker story, we've reveled in the delights of *The Mandalorian* (2019-present) and *The Bad Batch* (2020-present) on Disney+, while *The High Republic* continues to thrill and surprise readers across the world. Now an exceptional series of short anime films, about to debut on Disney+, is set to shake things up even further with a unique take on the galaxy far, far away.

Actually, that should read "new takes," as *Star Wars: Visions*—a startling reimagining of the *Star Wars* galaxy in Japanese anime form—is the work of numerous creatives who've crafted nine distinct and original tales that are like a splash of ice-cold mountain water on your face, fresh from the five lakes of Mount Fuji. This issue, to commemorate the launch of the new series, we look back at the influence of Japanese cinema and culture on the *Star Wars* saga since its earliest days.

The wealth of such *Star Wars* information available to us today is, in no small part, attributable to the research of writer and historian Jonathan Rinzler, who sadly passed away in August 2021. Rinzler's exceptional work on books covering the making of the original *Star Wars* trilogy has always been an inspiration to everyone here at *Insider*, and I'd like to dedicate this issue to his memory. The Force will be with you, Jonathan. Always.

**Christopher Cooper**  
 Editor

## MEET THE CONTRIBUTORS...



**Cavan Scott**  
 @cavanscott

Cavan has written *Star Wars* for Marvel, IDW, Del Rey and Disney books, and is one of the creators behind *Star Wars: The High Republic*.



**Jay Stobie**  
 @StobiesGalaxy

Starship fanatic and blogger Jay writes articles for StarWars.com and is searching for a way to reside full time in the *Star Wars* galaxy.



**Kristin Baver**  
 @KristinBaver

Kristin was a card-carrying *Star Wars* fan before she had reason to own a wallet. Now she's an associate editor at StarWars.com.



**Bryan Young**  
 @swankmotron

Bryan is an author, journalist, and filmmaker. The podcast host also writes for several websites, including, *Syfy*, *HowStuff Works*, and */Film*.



**Brian J. Robb**  
 on Facebook

A former editor of *Star Wars Insider*, Brian has written bestselling books on cinema history and biographies for some of its most iconic stars.



**Dan Wallace**  
 @danwall88

Dan has written many *Star Wars* books including several in the *Essential Guide* series and was a co-author of *Ultimate Star Wars*.

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*Insider* looks at the early days of the saga, and how Japanese cinema and culture played a key role in developing the look and feel of the galaxy far, far away.



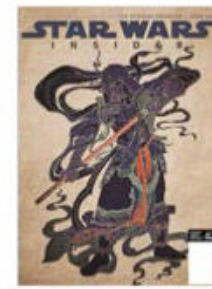


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# LAUNCHPAD

NEWS / BOOKS / COMICS / TOYS / GAMES / FASHION

## A New Vision

Breathtaking *Star Wars* anime debuts on Disney+

**S**eptember 22, 2021 marks the launch of *Star Wars: Visions*, a new series of animated shorts from seven of Japan's top anime studios. *Insider* spoke to *Star Wars: Visions* executive producer Josh Rimes and producer Kanako Shirasaki to get some insight into what fans can expect from the impressive series.

**Star Wars Insider: What do you hope fans will get from *Star Wars: Visions*?**

**Josh Rimes:** We know there are fans of *Star Wars* and fans of anime, and fans of both, but the hope is to bring these communities together through this amazing anthology. All nine shorts are unabashedly anime, differing in style and tone, playing in the great sandbox that is the *Star Wars* galaxy.

**Kanako Shirasaki:** For those who are new to Japanese anime, *Star Wars: Visions* is a great gateway to experience this unique art form. Each short offers distinctive storytelling, showing the wide variety of anime styles.

**What can you tell us about these nine *Visions* stories?**

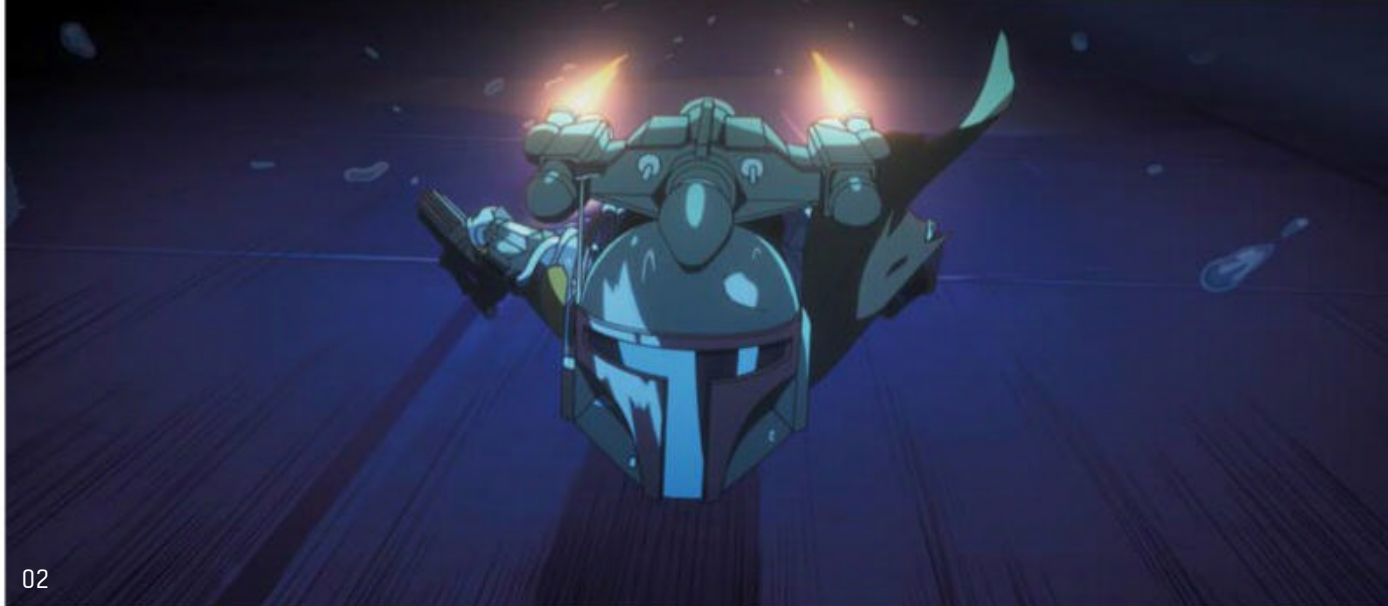
**JR:** Each filmmaker and studio brought their own unique spin to each short. They are all so different. *Star Wars* wouldn't be *Star Wars* without big dreamers who long for more, and the epic tale *The Ninth Jedi* features Kara, the daughter of a lightsaber smith who



wishes to learn the ways of the Jedi. *The Village Bride* is a bittersweet tale focused on a bride and bridegroom that celebrates the natural world and the Jedi on the run who must make a choice to get involved in the local conflict of the village. There are rollicking homages to classic Akira Kurosawa films with the *The Duel* and *Akakiri*, and there's even a fairy tale that takes inspiration from Pinocchio, about a young droid who dreams of being a heroic Jedi. In *The Elder*, a Jedi

Padawan learns a hard and valuable lesson when he must face a powerful foe, and in *Lop and Ochō* a father and his two daughters have a falling out when the Empire encroaches on their land, leading to an epic family conflict—and one of those daughters is an adopted Lepi, a cute rabbit-like creature inspired by Jaxxon from the Marvel comics. Another family in conflict are the siblings of *The Twins* from studio TRIGGER. It's an epic and exaggerated battle between dark side





02

- 01 Jedi Tajin clashes with a powerful and mysterious old warrior in Studio TRIGGER's *The Elder*.
- 02 Boba Fett sets his sights on a runaway band in Studio Colorido's *Tatooine Rhapsody*.
- 03 (Next page) Crash-landing aftermath in Studio TRIGGER's *The Twins*.



twins and the hope a brother holds for his sister. And, finally, there's the rock opera *Tatooine Rhapsody*, about a band trying to make it big who must rescue their beloved bandmate from the clutches of Jabba the Hutt.

**Who are the creators of each short, and what does each of them bring to the project?**

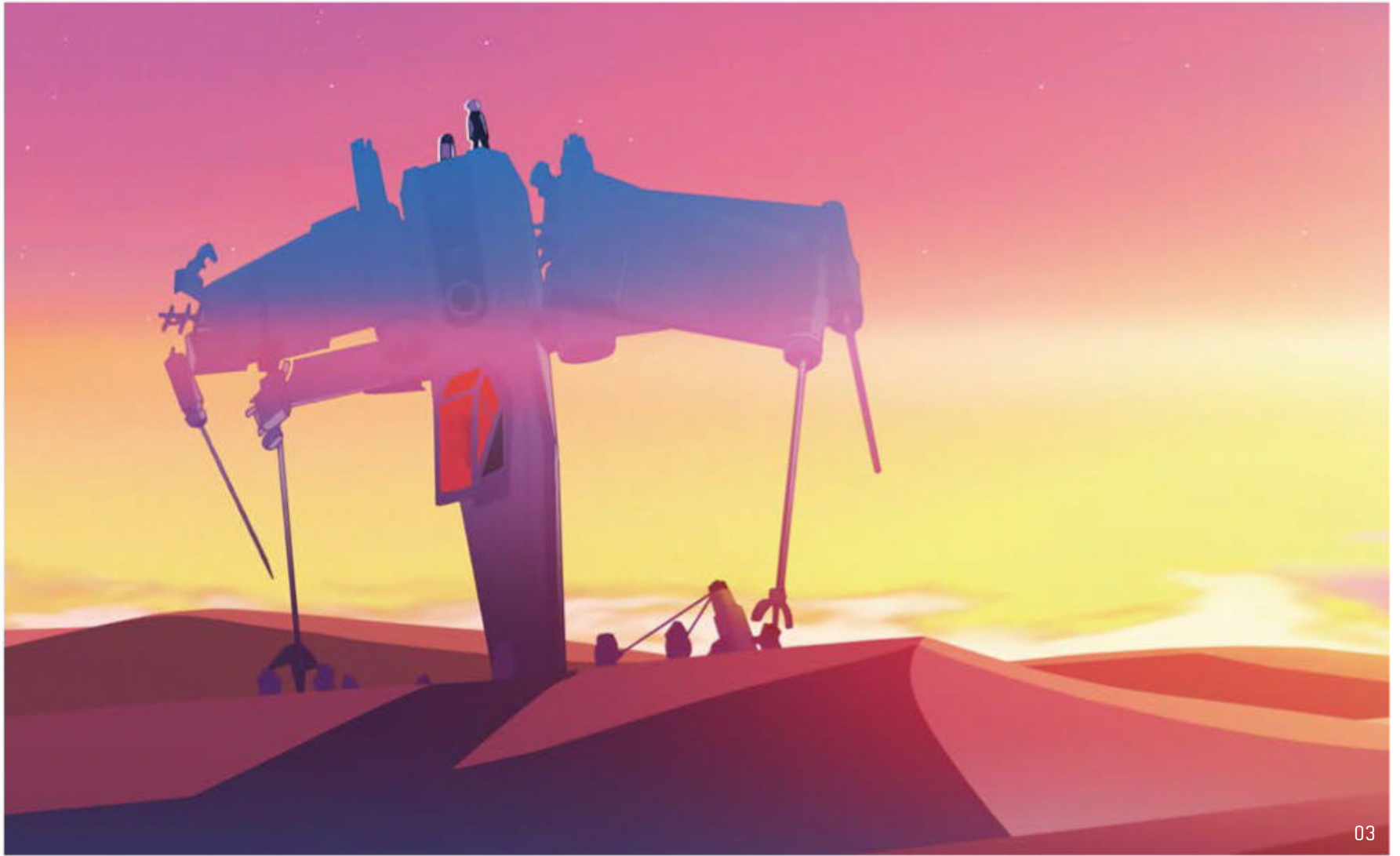
**JR:** We worked with seven studios, with a couple of those making two shorts each.

Kenji Kamiyama is writing and directing *The Ninth Jedi* for Production I.G. They produced both anime classics *Ghost in the Shell* (1995) and *Attack on Titan* (2013-2022), and are well known for their epic action sequences and big emotional stories that pull you in.

*The Ninth Jedi* was originally pitched as two ideas that were set in the same world, and with our guidance we combined both ideas into one epic story. It's our longest short, with a 22 minute runtime.

TRIGGER has made two *Visions*. So many of their fans were thrilled to learn that Hiroyuki Imaishi was directing one of those. It's called *The Twins*, and it features the exaggerated, colorful, fast-moving wild style that he has become known for after his feature film, *Promare* (2019), became a huge hit. If *The Twins* is big and bombastic, *The Elder* is pensive and meditative with some terrifying moments that will truly test the mettle of the young Jedi Padawan at the center of the story.





03

- That's directed by Masahiko Otsuka, and it's actually going to be the final short that Otsuka directs. Thematically, one can't help but wonder if Otsuka-san saw something of himself in the character Jedi Master Tajin, passing down his knowledge to the younger generation following on.

*The Duel*, from Kamikaze Douga, is an homage to Akira Kurosawa's *Yojimbo* (1961) presented in a hybrid 2D/3D style and made in black and white (full of film grain and manga comic smudges) with amazing bursts of color from lightsabers and blaster bolts. It was directed by Mizuno Takenobu, and its character designer is famed artist and R2-D2 superfan Takashi Okazaki, who designed *Afro Samurai* (2007) and *Batman Ninja* (2018). It features a stunning *Star Wars* meets feudal Japan look.

Studio Colorido is behind *Tatooine Rhapsody*, a rock opera directed by Taku Kimura. We instantly fell in love with the chibi-style character design in this short. This is the only story that uses known *Star Wars* characters like Boba Fett and Jabba the Hutt, but the focus is on the original band Star

Waver and their dream to rock the whole galaxy!

*The Village Bride* was made by Kinema Citrus. Hitoshi Haga directed and wrote this meditative, beautiful look at honor and duty among the natural beauty of the world. It's epic, sweeping, and cathartic, driven by a totally unique score by Australian composer Kevin Penkin, who is so supremely talented and revered within the anime community.

The story of *Lop and Ochō*, from Studio Geno, thrusts us into a family drama as the industrial Empire comes to a bucolic Outer Rim planet. Director Yuki Igarashi wanted to explore the idea of wabi-sabi, which in Japanese culture deals with balance. In many ways, the Force in *Star Wars* is similar—the idea of finding balance and inner peace even as the world changes at a rapid pace.

Co-founded by Eunyoung Choi, Science Saru is a smaller studio gaining lots of buzz for the exciting styles they bring to all of their work. Eunyoung directed *Akakiri*, which is a bold and beautiful homage to Kurosawa's *The Hidden Fortress* (1958). It's about the very nature of destiny as a Jedi returns

to a princess he once knew to help her take back her kingdom from a Sith lord. They embark on an epic journey across incredible landscapes. Science Saru's second *Visions* short is *TO-B1*, directed by Spanish expat Abel Gongora, who has crafted a quirky and heartfelt Pinocchio-like fairy tale about a droid who dreams of being a Jedi.

#### Should viewers be watching out for any hidden surprises?

**KS:** I hope fans enjoy finding Easter eggs in the shorts, like in *The Duel* by Kamikaze Douga. Various secrets and homages are hidden throughout the village—more often than you might think!

#### What does the future hold for further animated experiments in *Star Wars* storytelling?

**JR:** *Visions* as a new form of storytelling is something we want to continue to explore. Being able to play with the great themes that make *Star Wars* so special, with global talent who can express amazing stories through wildly different and unexpected styles, is something we're truly excited by. 🤖





# The Skywalker Secret

Disney Gallery reveals all in *The Mandalorian* documentary

**A** new episode of the Disney+ behind-the-scenes series *Disney Gallery: Star Wars: The Mandalorian* is now available on the streaming platform, revealing how the production team behind the Season Two finale of *The Mandalorian* (2019-present) pulled off one of the best-kept secrets in *Star Wars* history—the return of Mark Hamill as Jedi Knight Luke Skywalker.

The show explores the cutting-edge technology behind Luke's youthful

appearance, and talks to the series' creators and effects gurus who worked alongside Hamill to bring the heroic character back to our screens, looking just as he did at the end of *Star Wars: Return of the Jedi* (1983).

In other *Mandalorian* news, the second season received no less than 24 nominations for this year's Emmy awards, including Best Drama, with the winners to be announced just a few days before this issue of *Insider* hits newsstands.

# Beware the Brick

Spooky LEGO® special builds Halloween horror

**D**isney+ is the perfect place to get your annual fix of freaky thrills this Halloween, with a scary (but fun) new LEGO® animation arriving on the streaming service on October 1.

Celebrating the villainous dark side of the *Star Wars* galaxy, LEGO® *Star Wars Terrifying Tales* is set after the events of *Star Wars: The Rise of Skywalker* (2019) and stars Jake Green as Poe Dameron. The animated adventure, produced by Lucasfilm in collaboration with Atomic Cartoons, sees Poe and BB-8 crash on Mustafar only to discover crime boss Graballa the Hutt is turning Darth Vader's castle into the hottest hotel in the galaxy, just as a sinister plan emerges.



## PRODUCTION DIARY

Our regular summary of *Star Wars* movies and television series currently filming:

### IN PRODUCTION



**Starring** Diego Luna  
as Cassian Andor  
Disney+

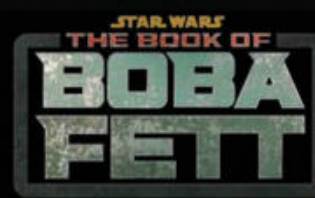
**Episode Director:** Tony Gilroy  
**Cast Includes:** Genevieve O'Reilly, Stellan Skarsgård, Denise Gough, and Kyle Soller.



**Starring** Ewan McGregor  
as Obi-Wan Kenobi  
Disney+

**Director:** Deborah Chow  
**Cast Includes:** Hayden Christensen, Moses Ingram, Joel Edgerton, Bonnie Piesse, Kumail Nanjiani, Indira Varma, Rupert Friend, O'Shea Jackson Jr., Sung Kang, Simone Kessell and Benny Safdie.

### IN POST-PRODUCTION



**Starring** Temuera Morrison  
as Boba Fett  
Disney+

**Cast Includes:** Ming-Na Wen as Fennec Shand





# Anakin's Arc Made Solid

The polystone tale of a Jedi

**P**rior to turning to the dark side, Anakin Skywalker served the Republic during the Clone Wars and became one of its most celebrated heroes alongside Obi-Wan Kenobi. Skywalker valiantly faced down the Separatists and their legions of battle droids on countless occasions, and Sideshow Collectible's Anakin Skywalker Mythos Statue captures the Jedi Knight at the peak of that storied career—and it's defining low point. Cast in polystone, the statue features two swappable portraits of the hero, allowing you to display Anakin as both fierce Jedi Knight or scarred and dark-eyed Sith. Priced at \$585, this 21-inch-tall statue is available for pre-order at [Sideshow.com](http://Sideshow.com).



## THE LIGHT SIDE

By Jamie Cosley





# Filoni's got it Figured

Hasbro immortalizes Trapper Wolf in Plastic

Having injected a wealth of *Star Wars* knowledge into the storylines of *The Mandalorian* (2019-present), series executive producer Dave Filoni has now been transformed into injection molded plastic as part of Hasbro's The Black Series line of 6-inch *Star Wars* action figures. The fully articulated, premium deco toy actually depicts New Republic X-wing pilot Trapper Wolf, as played by Filoni in two episodes of the hit Disney+ series, and is available exclusively from Hasbro Pulse, priced \$26.99.

Trap this familiar pilot in your action figure collection!



# Terrifying T-shirts

Halloween "hutt" couture for your *Star Wars* wardrobe

This Halloween, Bioworld, the pioneer of pop-culture products, is launching a new lineup of creepy *Star Wars*-themed T-shirts featuring some of the spookiest imagery ever to have graced the humble garment.

Each exclusive design has been illustrated by Heroes & Villains artist Greg Wolverton, who has spared no

detail in capturing graphic likenesses of galactic horrors including Bossk, Maul, Greedo, a Tusken Raider, a battered stormtrooper, and even Luke Skywalker's scary Vader vision on Dagobah. What better way to celebrate the scariest night of the year than slipping on your choice of tee and giving your neighborhood a fright? Available at [heroesvillains.com](http://heroesvillains.com) from October 13, priced \$30.00.

## The Star Wars DotColumn

Fascinating features and articles from the digital vaults of [StarWars.com](http://StarWars.com)

Add [StarWars.com/Insider](http://StarWars.com/Insider) to your browser bookmarks to enjoy *Insider's* pick of the best of the official *Star Wars* website.

### Fan Spotlight

*StarWars.com* profiles Mexican cosplayer Momo Naberrie, who has created a stunning fusion of her cultural heritage and her love of Queen Amidala.



### The Cinema Behind *Star Wars*

Part of a series of articles on the movies that influenced *Star Wars*, *StarWars.com* looks at the 1951 sci-fi classic *The Day the Earth Stood Still*.



### On The Comlink

Celebrating the second wave of stories from *The High Republic*, five *StarWars.com* writers discuss how the new galactic era is changing their fandom.







## Fighter Fashion

Take flight with these Squadrons tees

Whether suiting up for the New Republic or the Empire, players got to experience the frenzied thrill of starfighter combat with the launch of EA's *Star Wars: Squadrons* videogame last year. Adding its own unique spin on the space combat-sim genre, *Star Wars* gamers could choose which side they fought for, and now they can show their allegiance to their favorite faction with J!NX's Squadrons-themed T-shirts. Priced at \$19.99 each, the T-shirts are available direct from [JINX.com](http://JINX.com).



## Comforted by the Force

Curl up in a bed set that's cozier than a frozen tauntaun's belly

Watching *Star Wars: The Empire Strikes Back* (1980) feels like you're wrapping yourself up in a cosy blanket of nostalgia. With Disney's *The Empire Strikes Back* Comforter Set, you can do just that—literally! Covered with familiar

characters ranging from Yoda and Boba Fett to Darth Vader and Imperial stormtroopers, this set is perfect for chilly Fall nights, whether you're lost on Hoth or tucked up in bed here on Earth. Priced at \$54.99, the comforter set is available now at [shopDisney.com](http://shopDisney.com).

## Restrain Yourself

Mini sculpture from Regal Robot has magnetic appeal

If you have a droid that's prone to wandering off, then Regal Robot have just the product for you, modelled after the device the Jawas attached to both R2-D2 and C-3PO in *Star Wars: A New Hope* (1977).

The Restraining Bolt magnetic mini sculpture, which takes its inspiration from the small prop that was originally made from an old movie camera lens, is made from solid polyurethane resin and hand-painted by Regal Robot's team of artists at their New York studio. Priced at \$29.99, don't hold back on picking up your own restraining bolt at [regalrobot.com](http://regalrobot.com).





# MANDO MERCH



The latest bounty on which to blow your beskar

## Run the Rim with the *Razor Crest*

Mando's signature ship joins the Mission fleet

Throughout *The Mandalorian's* first two seasons, the *Razor Crest* survived battles with bounty hunters, TIE fighters, giant spiders, and the oceans of Trask—albeit with more than a few dinks in the paintwork. The durable starship finally met its match when Moff Gideon's Imperial cruiser blasted Mando's beloved vehicle to smithereens on Tython, but budding bounty hunters can still enjoy flying the silver starship with Hasbro's Mission Fleet *Razor Crest* Outer Rim Run Deluxe Vehicle **A**. Priced at \$39.99 and due to arrive in stores this Fall, you can order yours at [Hasbro.com](https://www.hasbro.com).



A

## Shore Trooping

Make your next beach trip a fashionable one

Taken a dip on planet Trask and need to dry yourself down? What better way to warm up than with the Child Deluxe Beach Towel **B**? This snuggly item of Grogu gear is available now at [shopDisney.com](https://shopDisney.com), priced \$24.99.



B



C

## Bobblehead Bounty

Second season head-wobblers from Funko

Season Two of *The Mandalorian* (2019-present) set Mando and Grogu on a whole new set of adventures, but the blockbuster series also introduced some iconic characters from *Star Wars* lore to live action TV. The latest additions to the *Star Wars* Funko Pop! bobbleheads line include such characters as Bo-Katan Kryze, Ahsoka Tano, and Boba Fett, with Funko even capturing the magical moment when an unmasked Mando said goodbye to Grogu **C**. This awesome bounty of *Mandalorian* bobbleheads is available now at [Funko.com](https://www.funko.com).





# Book Club

The latest *Star Wars* books draw deeply from legend and lore.

## Feel the Force of the Samurai

See the galaxy far, far away from a different point of view, in the *Visions*-inspired novel *Star Wars: Ronin*

In this Japanese-styled reimagining of the *Star Wars* mythos, a mysterious ex-Sith renounces his allegiances to former and future masters and sets off to roam the galaxy. *Star Wars: Ronin*, a 336-page hardcover coming October 12 from Del Rey Publishing, is an original novel that continues the story of “The Duel,” one of the most striking films from the animated anthology *Star Wars: Visions* (premiering this September on Disney+).

Because the aim of *Star Wars: Visions* is to present different takes on *Star Wars* that aren’t bound by official continuity, “The Duel” reimagines the war of Jedi versus Sith through a prism of Japanese lore and legend. The leadup to *Star Wars: Ronin* saw Jedi clans who swore fealty to rival feudal lords clashing lightsabers against one another approximately two decades in the past. But one Jedi sect rejected their role as hired goons and sought to forge their own destiny as Sith.

Even though the Sith rebellion collapsed under infighting and betrayal, some of the rival Sith Lords joined forces to create an Empire—but even an Empire at peace is not free from violence. On the edge of the Outer Rim, a solitary ex-Sith patrols the borders, accompanied only by his faithful droid and a ghost from a less civilized age. This Ronin’s name is a mystery, and his past is as guarded as the red blade of destruction he carries at his side.



When violence interrupts his self-imposed exile, the Ronin must duel a bandit who has claimed the title of Sith. The encounter makes it clear that no amount of isolation will give him enough distance from the echoes of his previous life.

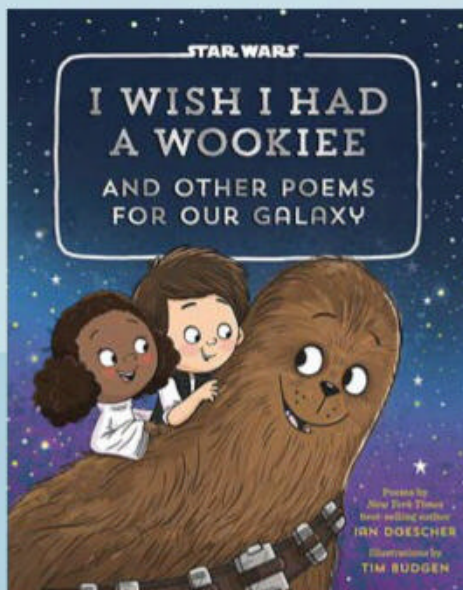
“I had to ask how this man rejected, or was rejected by, his social role and why he continues to cleave to it,” writer Emma Mieko Candon told *StarWars.com*.

“Why does he still carry that tell-tale red blade? And why does he hunt his own?”

Adds executive producer James Waugh, “Out of all the *Star Wars: Visions*, ‘The Duel’ felt most rife for an ongoing story in a novel. It was clear there was a larger history at play [and] that this wasn’t the first adventure this warrior had been through. *Visions* allows us to explore *Star Wars* in new ways, and this book is unlike anything we’ve done before.”



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### ***I Wish I Had a Wookiee and Other Poems for Our Galaxy***

This collection of over 75 whimsical, original poems sees writer Ian Doescher (author of *William Shakespeare's Star Wars*) join forces with illustrator Tim Budgen in a celebration of childhood, creativity, and the early years of *Star Wars* fandom.

In poems like “My Pet AT-AT” and “Dad’s Luke Skywalker Figurine,” kids express their unbridled imaginations while helping their parents rediscover the simple joys of play. With rhyming poems suitable for the young and the young at heart, the hardcover volume captures the precocious sense of wonder that the *Star Wars* galaxy inspires. Published by Quirk Books, *I Wish I Had a Wookiee* is available in stores on September 28.

02



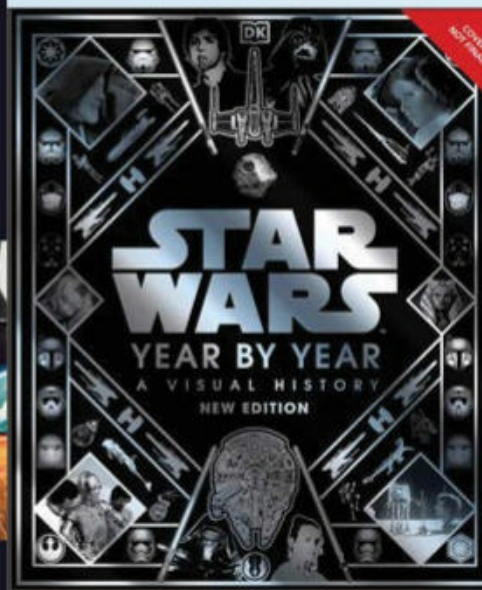
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### ***Star Wars: Battles That Changed the Galaxy***

In stores on October 5 from publisher DK, *Star Wars: Battles That Changed the Galaxy* is a 256-page hardcover that explores the “wars” in *Star Wars* like no book ever has before!

Written by saga experts Jason Fry, Cole Horton, Amy Ratcliffe, and newcomer Chris Kempshall, the book delves into a galaxy ravaged by conflict to uncover the true causes behind the epic struggles of the movies. Presenting major galactic conflicts from an in-world, “historical” perspective, *Battles That Changed the Galaxy* depicts events through captivating imagery and original battlefield maps, accompanied by detailed explorations of tactics, key moments, and the ways in which famous leaders changed the course of galactic history.

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### ***Star Wars Year by Year: A Visual History, New Edition***

Since its debut in 2010, *Star Wars Year by Year* has served as the definitive real-time chronicle of how the *Star Wars* story took shape behind the scenes. *Star Wars Year by Year: A Visual History, New Edition* updates the saga through the latest movie releases including *Rogue One: A Star Wars Story* (2016) and *Solo* (2018), along with Disney+ shows including the acclaimed *The Mandalorian* (2019-present).

Lucasfilm insiders Kristin Bayer and Pablo Hidalgo, along with Ryder Windham and Daniel Wallace, reveal a wealth of information about the real-world production of the blockbuster series, accompanied by superb illustrations and rare photos. Published by DK, the new edition is on sale now.



# Comics Roundup

Rogue hunters and stray spirits take over this month's  
*Star Wars* comics

## The Classic Character You Never Knew—Until Now!

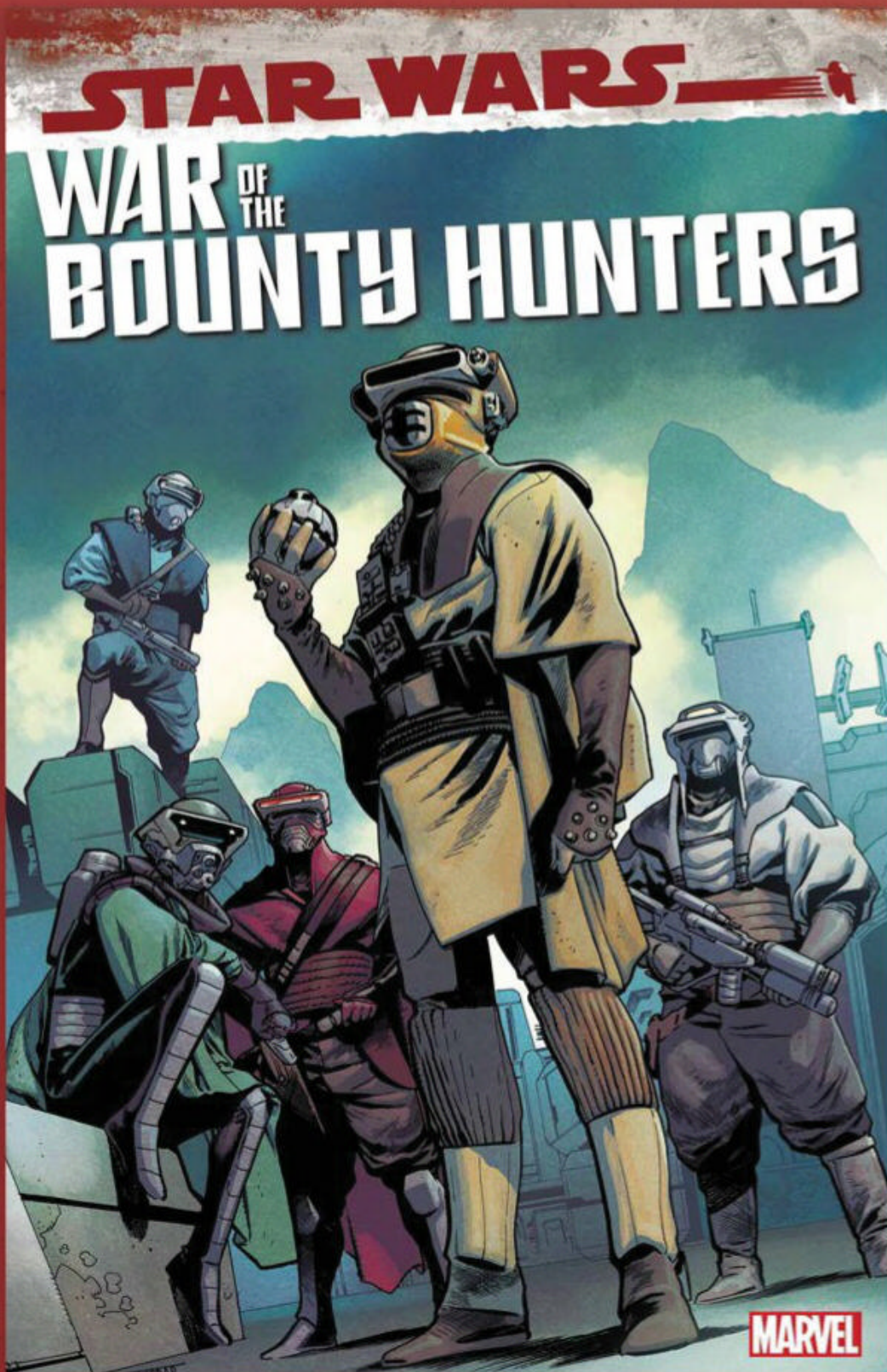
Meet the hunter who first wore Leia's mask in *War of the Bounty Hunters: Boushh* #1

In order to infiltrate Jabba the Hutt's palace in *Star Wars: Return of the Jedi* (1983) Princess Leia wore the armor of a notorious bounty hunter—someone who wouldn't attract undue suspicion from Jabba's goons. That hunter's name, Boushh, has been known for decades, but his biography has largely remained in the shadows since his saga spotlight.

In the latest tie-in to the ongoing *War of the Bounty Hunters* crossover event, writer Alyssa Wong and artist David Baldeón explore Boushh's early years. In their telling, the iconic masked warrior who spoke through an artificial vocoder is the leader of a team of lethal killers, all of them exiled from their homeworld and forced to roam the galaxy to track down high-paying gigs.

Under this new lifestyle, Boushh is able to find initial success as a freelancer. But a horrible event from his past could doom his crew to an eternity of wandering with no hope of returning home ever again! Boushh must accept a sketchy assignment offered by a shadowy organization to assassinate Domina Tagge, the leader of the plutocratic Tagge family. But Domina is by far the most dangerous enemy Boushh has faced, and before long the bounty hunter must make the most difficult decision of his life!

*War of the Bounty Hunters: Boushh* #1 is the third of four standalone tie-ins to the overarching *War of the Bounty Hunters* storyline and features a cover by Mahmud Asrar. Available in stores now.

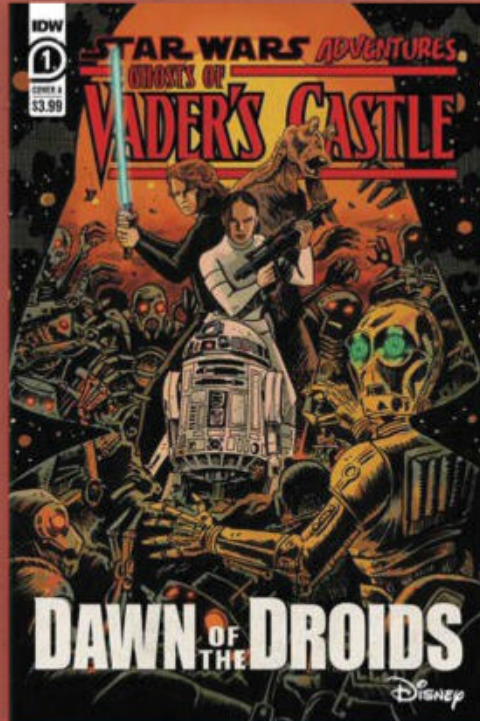




## ***Star Wars Adventures: Ghosts of Vader's Castle #1***

Witness a horror-packed saga play out in this five-week comic event from IDW that's tailor-made to haunt your dreams!

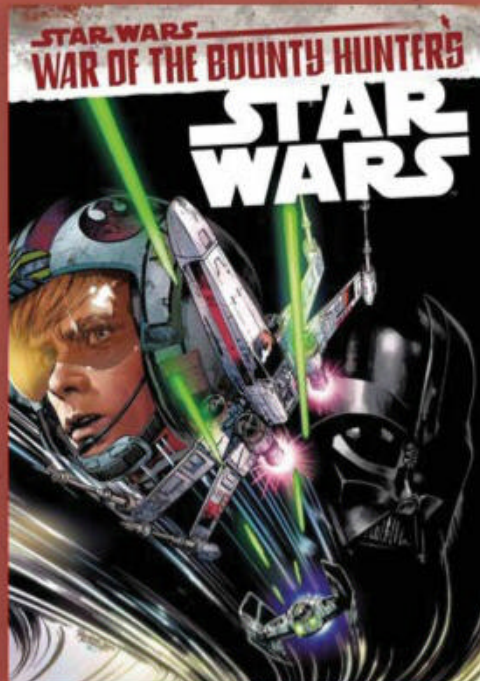
*Ghosts of Vader's Castle* #1, written by Cavan Scott and illustrated by Francesco Francavilla and Megan Levens, begins with a hopeful fate for Lina and Milo Graf (the breakout stars of *Star Wars: Adventures in Wild Space*)—were it not for Milo's persistent nightmares about zombie droids! Also featuring in this issue, guest appearances by Anakin Skywalker, Padmé Amidala, and Jar Jar Binks! In stores on September 22.



## ***Star Wars #17***

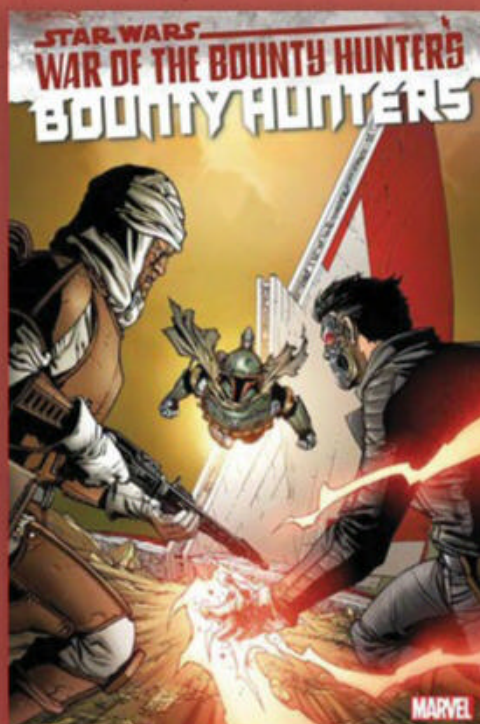
Darth Vader knows that the rebel pilot who destroyed the Death Star was his son, Luke Skywalker, but hasn't had the opportunity to get close enough to the X-wing pilot to make a decisive strike! Despite the fact that the Dark Lord of the Sith will pursue his son to the very ends of the galaxy, at some point he must ask the question: which is he—the hunter or the hunted?

Meanwhile, Princess Leia Organa battles the Crimson Dawn syndicate to rescue Han Solo. *Star Wars* #17 is written by Charles Soule, with art by Ramon Rosanas and a cover by Carlo Pagulayan, and is on sale September 29.



## ***Bounty Hunters #16***

The *War of the Bounty Hunters* comics crossover rages on in *Star Wars: Bounty Hunters* #16, courtesy of writer Ethan Sacks and artist Paolo Villanelli. In "Shadow Soldiers," the veteran bounty hunters Valance and Dengar make their last stand against the lethal Nightsister assassin known as Deathstick! Meanwhile, bounty hunter T'onga seeks help from a legendary colleague prior to a high-stakes auction in which the schemes of the Crimson Dawn criminal syndicate come into focus at last! Featuring a cover by Giuseppe Camuncoli, *Star Wars: Bounty Hunters* #16 is on sale starting September 22.



## **Incoming**

Don't Miss These  
Upcoming Releases



## **OCTOBER**

### ***The High Republic Adventures #9***

IDW Comics

**Writer:** Daniel José Older

**Artists:** Toni Bruno

**Cover Artist:** Harvey Tolibao

### ***Doctor Aphra #15***

Marvel Comics

**Writer:** Alyssa Wong

**Artist:** Federico Sabbatini

**Cover Artist:**

Sara Pichelli

### ***Star Wars #18***

Marvel Comics

**Writer:** Charles Soule

**Artist:** Ramon Rosanas

**Cover Artist:**

Carlo Pagulayan

### ***Darth Vader #17***

Marvel Comics

**Writer:** Greg Pak

**Artist:** Raffaele Ienco

**Cover Artist:** Aaron Kuder

### ***The High Republic #10***

Marvel Comics

**Writer:** Cavan Scott

**Artist:** Georges Jeanty

**Cover Artist:** Phil Noto

### ***Bounty Hunters #17***

Marvel Comics

**Writer:** Ethan Sacks

**Artist:** Paolo Villanelli

**Cover Artist:**

Giuseppe Camuncoli





# Luminous Lore

Shining a light on *Star Wars: The High Republic*.

## Catch a Fallen Star

Will the light of the Jedi go dark in *The High Republic's* third wave?

The first few months of 2022 will see a third wave of books and comics take the High Republic era into increasingly dark corners of the *Star Wars* galaxy, if the slate of titles recently announced by Lucasfilm are anything to go by.

A sense of impending doom can be gleaned from *The Fallen Star*, the title of the third adult novel from Del Rey in the publishing initiative, written by Claudia Gray. Who, what, or where that star is will no doubt deliver yet more shocks to fans already reeling from the devastating climax of Cavan Scott's *The Rising Storm*.

And talking of storms, *Light of the Jedi* author Charles Soule unleashes a maelstrom in *Eye of the Storm*, a two-part miniseries exploring the history of the Nihil leader, Marchion Ro, coming from Marvel Comics in January. Soule describes Ro as "absolutely terrifying," and promises a "complicated" backstory for the antagonistic villain.



Justina Ireland also returns to the era, following *Out of the Shadows* and *Edge of Balance* with the ominously entitled *Mission to Disaster*, a middle grade novel from Disney Lucasfilm Press. The author playfully suggests that the name is, "Not ominous at all!"

Finally, the mildly less threatening-sounding *Midnight Horizon*—a young adult novel by Daniel José Older—arrives from Disney Lucasfilm Press later in the new year, a tale which Older reveals is, "A chaotic mess in the best possible way."

The third wave of *Star Wars: The High Republic* begins in January 2022.

## Incoming Comics



In *Star Wars: The High Republic: Trail of Shadows* #1, writer Daniel José Older knits a tangled web of lies and deceit in the first part of a five-issue miniseries from Marvel Comics that blends the *Star Wars* galaxy with noir detective fiction.

Jedi investigator Emerick Caphtor joins

forces with private eye Sian Holt to solve a murder mystery the likes of which the Jedi Order has never seen before—if they can only find a way to work together at all! With art by Dave Wachter and a cover by David Lopez, *Trial of Shadows* goes on sale on October 6.

## Republic Roundup

### *Light of the Jedi*

Writer: Charles Soule

Publisher: Del Rey

Format: Adult novel

Available: Now

### *A Test of Courage*

Writer: Justina Ireland

Publisher: Disney Lucasfilm Press

Format: Middle grade novel

Available: Now

### *The Great Jedi Rescue*

Writer: Cavan Scott

Artist: Petur Antonsson

Publisher: Disney Lucasfilm Press

Format: 8x8 storybook

Available: Now

### *Into the Dark*

Writer: Claudia Gray

Publisher: Disney Lucasfilm Press

Format: Young adult novel

Available: Now

### *The Rising Storm*

Writer: Cavan Scott

Publisher: Del Rey

Format: Adult novel

Available: Now

### *Race to Crashpoint Tower*

Writer: Daniel José Older

Publisher: Disney Lucasfilm Press

Format: Middle grade novel

Available: Now

### *Out of the Shadows*

Writer: Justina Ireland

Publisher: Disney Lucasfilm Press

Format: Young adult novel

Available: Now

### *Tempest Runner*

Writer: Cavan Scott

Publisher: Del Rey

Format: Audio original novel

Available: Now

### *The Edge of Balance Vol. 1*

Writers: Justina Ireland

and Shima Shinya

Artist: Mizuki Sakakibara

Publisher: Viz

Format: 13+ Manga

Available: Now

### *Showdown at the Fair*

Writer: George Mann

Artist: Petur Antonsson

Publisher: Disney Lucasfilm Press

Format: 8x8 storybook

Available: October 5, 2021



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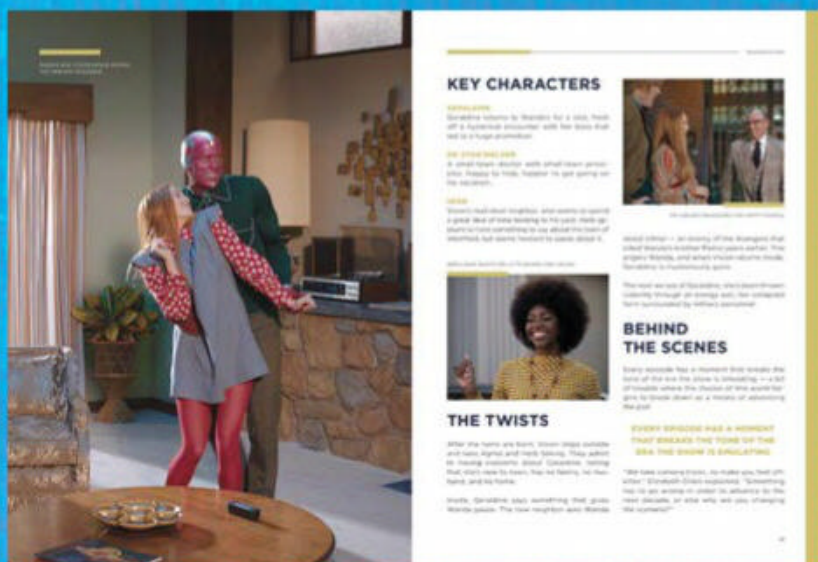
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# CARSON'S CONVENIENCE

Actor Paul Sun-Hyung Lee reveals how his experiences on the set of *The Mandalorian* (2019-present) were a *Star Wars* fan's dream come true.

WORDS: JOHN KIRK

**P**aul Sun-Hyung Lee is best known to *Star Wars* fans as Captain Carson Teva, a pilot in the New Republic Starfighter Corps in *The Mandalorian* (2019-present), but it turns out the actor and TV host has a much longer association with the forces of the opposition, as an Imperial TIE fighter pilot!

"When I first heard of the 501st Legion in 1999 I was working at a Blockbuster Video store," Lee reveals. "It was just before the release of *Star Wars: The Phantom Menace* (1999), back when people were lining up for months before the movie premiered. One day, a whole squad of stormtroopers walked into the store!" He laughs.

"Many years later, when I was working on *Kim's Convenience* (2016-2021), I was invited to appear at an event for The Starlight Foundation (a charitable organization that fulfills wishes for children with chronic health conditions or illnesses), and the 501st was also there, in costume," Lee continues. "Instead of going back into the ballroom for dinner, I stayed and chatted with them to learn what the 501st was all about. I just loved seeing the effect these costumers had and the idea of bad guys doing good. You just have to look at peoples' faces; that's the effect this fandom has. I wanted to be a part of that."

Lee has since amassed his own modest collection of studio-quality costumes and is a full-fledged ▶



▶ member of his local 501st garrison, with whom he will often troop at charity events in his Imperial TIE fighter pilot costume.

"*Star Wars: A New Hope* (1977) was the first movie my dad took me and my sister to see in a theater," says Lee of his love for the saga. "I was five years old, with no previous experience of going to the movies. As I grew older, the *Star Wars* story grew with me. I remember trying to get my hands on everything that I could—collecting the action figures, novelizations, comic books. It was around the time of *Star Wars: The Empire Strikes Back* (1980), when I really got heavily into collecting the action figures. It was and always has been there."

### A Long Time Ago, In Los Angeles

Having already become immersed in *Star Wars* through his charitable work as a 501st trooper, Lee's arrival in the onscreen galaxy far, far away came thanks to another invite to a glitzy event, only this time in Hollywood.

"In 2018, myself and the entire cast of *Kim's Convenience* attended the Unforgettable Gala, which is a celebration of Asian-Americans in Media, and it was a culture-shock for me," recalls Lee. "I'd never been to Los Angeles before, and we were in this place where they hold the Emmys and the Golden Globes. It was bigger than anything we'd been to in Canada, like we were Cinderella at the ball, and I was being a wet blanket to the other guys' excitement, saying, 'This is Los Angeles—they have *actual* superstars here. No one's going to recognize us!' Of course, we get recognized at an 'In and Out Burger!'" He laughs.

**"SHE ASKED ME IF I KNEW WHO DAVE FILONI WAS, TOLD ME HE WAS A BIG FAN OF *KIM'S CONVENIENCE*, AND THAT HE WANTED TO WRITE SOMETHING FOR ME. THAT WAS THE MOMENT IN WHICH I ALMOST DIED."**

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"This woman jumped in front of me, and it was Deborah Chow!" says Lee. "We'd worked together in the Factory Theatre in Toronto 25 years previously, and she had cast me in one of her films that had got her into Film School at Columbia. She'd stayed in the U.S. and found her way into jobs on *Jessica Jones* (2015-2019), *Better Call Saul* (2015-2022), *Mr. Robot* (2014-2019), *Fear the Walking Dead* (2015-present)—you know, boutique shows that nobody has heard of?" he laughs. "So, I asked what she was doing now, and she told me she was directing *The Mandalorian* and

that she'd been trying to get in touch with me. I had no idea. She asked me if I knew who Dave Filoni was, told me he was a big fan of *Kim's Convenience*, and that he wanted to write something for me. That was the moment in which I almost died. All the lights went dark around me, and I grabbed Deborah's elbows and asked her: 'You DO realize what you're asking me, right? I have over eight *Star Wars* cosplays at home!' She asked to see them and, of course, they're on my Instagram. She immediately sent them to Dave, and Dave instantly replied, 'Wow! He can just show up in costume!'"

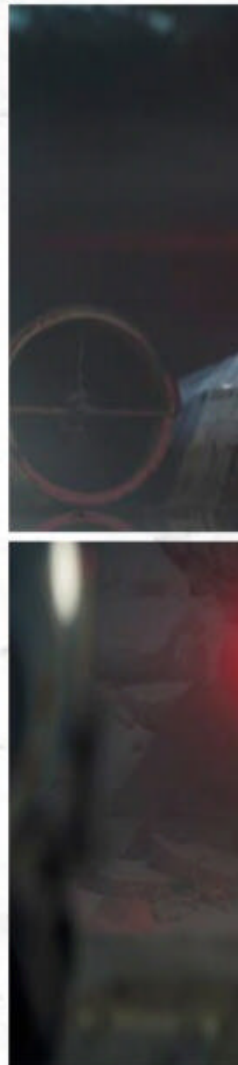
### On The Beach

Chow invited Lee down to visit *The Mandalorian* set, and three weeks later he had one of the most surreal experiences any *Star Wars* fan could imagine.

"You know when you get a chance to live out a dream?" Lee



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## HAN'S THE MAN

Asked which *Star Wars* character is his favorite, Lee responds, "Han Solo!" almost instantaneously. "There's just something about Han. He was 'too cool for school,'" he continues. "Han was that guy that everybody was a little afraid of, who had that cockiness, who seemed like he really was aware of everything. Now, when you look back at him, he really is full of swagger, and you realize that he doesn't have it all figured out. He's a survivor, and the character arc of him going from rogue to general is such a great journey for a character."

03



says, emotional at the memory of his trip to the Manhattan Beach home of the hit series. "It was like an out-of-body experience. I couldn't quite believe it was happening. I saw things like grips, electrics, all the stuff I'm used to seeing on a set, but this was *bigger*. I mean, I saw Grogu, and *nobody* had seen him! Meeting Jon Favreau? Happy Hogan in *Iron Man* (2008)? *Swingers* (1996) was my anthem! And then there was Dave Filoni, who is such a nerd's nerd. So down to earth and unassuming, so generous. And watching them work? Watching Deb *so* kill it?"

The ride was nowhere near over, as Lee also got to hang out with the props masters and talk shop. "I was in seventh heaven!" he enthuses. "I talked with Josh Roth and Giang N. Pham about the lineage of the props, and I got to hold a blaster from *Star Wars: Return of the Jedi* (1983)! Dave gave me a guided tour of the set, the production offices, showed me all the character designs, and to top it off, when Dave, Deb and I had dinner, he and I bonded over hockey! It was like a *Wayne's World* dream sequence that I could never have fantasized!"

Lee later returned the favor and gave Filoni a tour of the *Kim's Convenience* set, and shortly thereafter Lucasfilm contacted his agent about the actor's availability. "My response was: As long as it doesn't interfere with *Kim's*, I

**"I WILL MOVE MOUNTAINS! I WILL DO WHATEVER IT TAKES! I'LL DO IT BECAUSE IT'S STAR WARS. I DIDN'T EVEN KNOW WHAT THE PART WAS!"**

will move *mountains*! I will do *whatever* it takes! I'll do it because it's *Star Wars*. I didn't even know what the part was!"

Due to the intense security surrounding the production, Lee was told he was going to be a "foodie pilot".

"A foodie pilot? I didn't know what that was. Was that like a snack truck?" Lee laughs. "I didn't realize until afterwards that they use codewords for everything to prevent spoilers. That was my first step into the shroud of secrecy of *The Mandalorian*. Then I found out he was an X-wing pilot. I was also told that Jon and Dave like to tell the actor about the character themselves, so they were going to call me. I was like: Dave Filoni and Jon Favreau are going to call me on my cell phone? Okay. So that was yet another surreal part of this experience!"



01 Paul Sun-Hyung Lee as Captain Carson Teva.

02 Teva (Lee) fired a warning shot at the downed Mandalorian in Chapter 10, "The Passenger."

03 Teva at the controls of his New Republic X-wing fighter.



## ► Teva Tales

"There was information about Captain Teva in the script, that he was an officer in the New Republic, which is like a beat cop on the Outer Rim. He's like a U.S. marshal," Lee says about his character. "I knew he had served at Alderaan, but I had to dig a little bit, so when I talked with Jon and Dave, I asked if he fought in any of the battles? Was he at the Battle of Yavin, Hoth, or Endor? They were like, 'Well, it's a big galaxy!'" Lee chuckles. "I modelled him after the marshals of the Old West. He had to make his own rules and couldn't look at things as if they were just black or white. He had to have street-smarts. He's a survivor, so I played him like he had been around the block a couple of times. He's smart enough to know the calvary isn't coming over the ridge to save him."

Added to the mix was the opportunity to be directed by a bona fide Hollywood legend.

"I was in two episodes, one of which was directed by Carl Weathers," says Lee. "Good lord, I was scared. A Hollywood icon directing you. Another step in a surreal, fantastic journey."

**"I WAS OVERWHELMED ON MY FIRST DAY OF SHOOTING."**

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"I was overwhelmed on my first day of shooting, to be honest," he admits. "After all, Carl didn't know who I was. I had to prove that I had craft, regardless that I had the lead on the most popular sitcom on Canadian television, or that I had two Canadian Screen Awards. I was proud that by the end of the day, Carl and Dave knew that I could do it. I belonged there. On the second shoot, being in the cockpit of the

04 Playing an X-wing pilot was a surreal experience for lifelong *Star Wars* fan Lee.

05 Teva (Lee) paid a visit to Nevarro in Chapter 12, "The Siege."

X-wing, I had more swagger and confidence, and Teva had more authority in a marshal's voice! When he spoke to Cara Dune, there was more gentleness in his voice about her loss. In fact, I had a fan point out that they thought my voice had been dubbed. But it was me. There was a complexity in playing the character with that in mind that was a lot of fun."

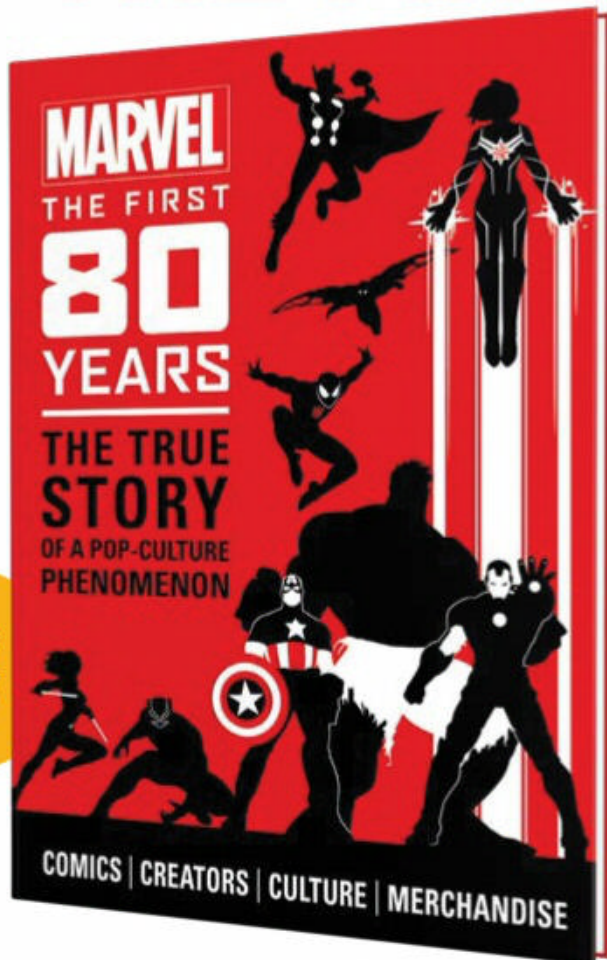
As a lifelong *Star Wars* fan, Lee is clearly overwhelmed at his luck in becoming a part of the saga, and the Korean Canadian remains humble about the opportunity he's been given. "What I'm most grateful for is the level of joy I've received from the fans," he says. "Everybody has been so happy to have me experience this for them. I've become this conduit, and part of that is that I've tried to be as accessible as possible. I'm a fan myself. I don't put on any airs, and I'm overjoyed to tell people about my experiences. I think people like that I'm overjoyed. It's the magic of *Star Wars* that I can share with the fans. The best part of fandom is sharing with each other. And we need to do more of that." 🍌

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# Chaos And The Corellian

Han Solo rarely had a plan, but his big ideas and even bigger bluffs took him on a path from street urchin to hero. *Star Wars Insider* examines five pivotal periods in the chaotic Corellian's adventurous life.

WORDS: KRISTIN BAVER



With a mischievous grin, Han Solo proved again and again that he was ready to do anything—and

we mean literally *anything*—to survive. There was no scheme too dangerous, no idea too outlandish, and no flight path too treacherous to disrupt his unshakable outward confidence. When others would spend time assessing if their idea was even possible, Han hurtled into the unknown. Or as he put it: “I never asked that question until after I’ve done it.”

A far more complex man than the selfish and brash persona he projected, even as he claimed he was only “in it for the money,” there was an undercurrent of responsibility to the greater good to him, an unshakable loyalty beneath the sarcasm and tough talk that inspired many of Solo’s craziest gambits—and those willing to follow him into the fray.

## No People, No Home

Solo’s sarcastic wit was itself part of what allowed him to survive the sewers of Corellia, where the White Worms took him in and put him to work running scams on the streets when he was still just a kid. Yet they couldn’t quash his dreams of freedom or his spirit. Stealing a vial of valuable coaxium from Lady Proxima could have been a deadly gamble, but with something valuable enough to purchase a ticket off Corellia, Han refused to cower before the crime lord. He fought against the abuse of her enforcers and with a simple stone in hand, shattered the protective glass surrounding Proxima’s lair to send her scuttling back underwater and giving him a chance to escape.

Han fled into the arms of the Empire, enlisting as a cadet in the Carida Academy where those around him quickly realized he was resistant to following orders when his backtalk culminated in a half-baked plan to steal a TIE fighter just to get back home. Even

Han knew it was a “deeply stupid” idea as he was climbing behind the controls, but the young man’s confidence kept him convinced he could talk his way out of anything, even after he was caught and court marshalled. In that instance, it wasn’t Han’s flimsy excuse about accidentally finding himself behind the controls of an operational Imperial craft that saved his skin—it was the exceptional flight skills and ingenuity that the Empire recognized as a valuable resource, if only they could control him.

Even the staunchest Imperial officer couldn’t crush Solo’s spirit or quell his insubordination. On Qhulosc, he rescued a young Beilert Valance and helped a cadet named Kanina Nico fake her own death to return to her homeworld, fulfilling a destiny he wished could be his own. His utter disrespect would eventually get him bounced from the academy permanently, earning him a one-way ticket to the muddy trenches of warfare on Mimban. ▶







01 Han Solo (Alden Ehrenreich) made the Kessel Run in 12 parsecs, in *Solo: A Star Wars Story* (2018).

02 Solo's first encounter with Chewbacca (Joonas Suotamo) could have been his last.



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## The Beast and the Boy

The bigger the gamble, the better the prize. Tossed into a foul pit on the fetid world of Mimban, Han Solo was meant to be executed by the hungry, hairy beast that was chained inside the dank cell. Instead, he cemented a lifelong friendship with his partner and co-pilot Chewbacca.

But upon first meeting, the muscular Wookiee nearly killed Han on sight. Through broken Shyriiwook, Han was able to communicate a half-baked plan to fake fight in order to bring down the cell's main support beam without the guards figuring out that the fracas was really concealing an escape plot. Once free, the shackles on their feet forced Han and Chewie to stay together as they raced to meet a transport. But it was an affinity for the rakish rogue and a debt of gratitude for helping to secure his freedom that kept Chewbacca around for the long haul.



## ► The Ship That Made The Kessel Run

When Han eventually escaped Imperial conscription, he fell in with a gang of scoundrels and fell back on his own past as a thief and swindler to help pull off a job stealing unrefined coaxium from the mining world of Kessel. But amid a slave uprising on the planet's surface, Han and his friends were pinned down by an Imperial squadron. It was a decision he would face many times in his career as a smuggler: drop his cargo and prepare to be boarded or make the kind of risky maneuver that would earn him his reputation as one of the best pilots in the galaxy.

At the helm of the *Millennium Falcon*—not yet his ship, but already feeling like home—Han charted a course through the Akkadese Maelstrom, dodging TIE fighter fire, a hungry tentacled creature, and a gravity well that tore the pristine ship apart panel by panel until he was able to wrest it free. For years, Han would boast about making the Kessel Run in less than 12 parsecs, literally plotting a shortcut through a previously thought impassable route to shave 8 parsecs off the journey and get the raw coaxium to a refinery before it exploded.

That fool's errand was also Han's first foray into his future as a rebel hero, though he was resistant to joining any cause that didn't ensure a healthy payment and his freedom. In the end, he gifted the sixty million credits of refined coaxium to Enfys Nest to help fuel the early days of the Rebellion.

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03 Solo (Harrison Ford) became a part of the Rebellion by accident, in *Star Wars: A New Hope* (1977).

04 A suicide mission didn't mesh with Solo's plans, but in the end he couldn't abandon Luke Skywalker (Mark Hamill) to a deadly fate.

04

## Death Star Escape

By the time Han met Luke Skywalker and Obi-Wan Kenobi in a shady Tatooine cantina, he was in debt to Jabba the Hutt for dropping some precious cargo and looking to make some money to shake the bounty hunters on his tail. What was supposed to be an easy ride to Alderaan turned into the infiltration of the Empire's superweapon, the Death Star, after the *Falcon* was caught up in a tractor beam. But it was Han's unflappable confidence in his own improvising that set into motion the events that would ultimately lead to the small moon-sized base's destruction. Smuggling himself and his new friends in the compartments usually used for black market cargo, Han and

Luke disguised themselves as stormtroopers to get past security by knocking out two sentries standing guard.

Their adventure to deactivate the tractor beam went sideways with the discovery of Princess Leia locked up and ready to be executed; Luke easily convinced the rogue to mount a rescue mission for a healthy payday later. With Chewie's help, acting as a decoy prisoner, the trio walked right through the front doors of the cell block and blasted their way into the secure facility. And after a quick dip in the juicy waters of the trash compactor, Han continued his streak of staggeringly crazy ideas by breaking off from the group to charge headfirst and blaster firing at a gaggle of stormtroopers that were completely

taken off guard by the wild man and his Wookiee. As Leia put it, "He certainly has courage."

Safely back on his ship and at the rebel base on Yavin 4, Han and Chewie loaded their reward with plans to pay their debt and get back to enjoying their freedom. Even Han's unflinching courage in a firefight had its limits when it came to the potentially suicidal mission of taking on the fully operational Death Star. But it was Chewie's insistence and Han's own moral compass that made him turn his ship around, joining the fight just as it seemed that Luke was done for and picking off the last of the TIEs so the future Jedi could make his one-in-a-million shot into the exhaust port, turning the weapon to dust.



## The Princess and the Scoundrel

Han and Leia were no easy match. Two strong-willed and courageous people in their own right, they had difficulty backing down from a fight—even, or perhaps especially, with each other. At the outset, Leia's staunch belief in protecting those who could not help themselves seemed to conflict with Han's desire to take care of himself above all others. But in their escape from the rebel base on Hoth, Han risked everything—including his life and his ship—to get Leia Organa to safety.

With the Empire in pursuit and the hyperdrive offline, Han navigated his craft into an asteroid field, a brash and bold move that shocked even Leia. "You're not actually going into an asteroid field?" she asked incredulously. Another in a long list of suicide missions, Han successfully hid his ship in a crater, but still unable to make the necessary repairs emerged from the dangerous asteroid field to move into attack position against a Star Destroyer. With the deft piloting that made him a legend, Han faked out the Empire then disappeared off their scopes. That sleight of hand left Imperial officers scrambling to explain the infraction while Han calmly attached his craft to the Empire's ship, floating away with the rest of the garbage only when the Imperials jumped to lightspeed. Han's gambit paid off, save for the bounty hunter Boba Fett tracking his prey from a safe—and perilously close—distance.



05

### ► Reluctant Rebel Hero

Han's transition into rebel hero wasn't seamless. His affinity for Luke and Leia pulled him into several early missions for the Rebel Alliance as favors to his friends despite his protestations, and his work extracting a rebel officer and running supplies to a surveillance outpost in need cemented his status as an active member of the Rebellion against the Empire. But even in league with the cause, Han Solo was hellbent on doing things his way.

As an entrant in the dangerous Dragon Void Run, Han managed to test his claims that he piloted the fastest ship in the galaxy and simultaneously run an undercover operation to rendezvous with rebel informants and uncover a suspected traitor. With a murderer aboard his ship, the Empire in pursuit, and anomalies in space draining fuel reserves, Han still managed to nearly win the race handily. And the only reason he didn't emerge the undisputed victor was because of his heart, deliberately throwing his victory at the last moment so another racer could be reunited with her

people. He was ultimately declared one of the joint winners of the race, but his impulsive decision could have cost himself and the rebel informants their lives, tortured by Imperial enforcers, and potentially endangered the Alliance as a whole.

More often than not, it was his loyalty to his friends that forced Han to concoct one of his improbable plans. On a mission to the citadel of Ktath'atn, Han was infected by an abersyn symbiote, a rare parasite that turned him into a mindless drone in the service of the planet's queen. For a moment, it seemed like even Han wasn't strong enough to resist the mind control, turning against Leia in his zombie-like state. But with the help of his friend Luke, who inspired the hive-mind with his belief in the Force and the value of all living things, Han was briefly crowned king. As the sole act in his rule, the smuggler performed one important task—emancipating the enslaved people and freeing the entire society with one decree, ordering the symbiotes to uncouple from the sentient beings they had enslaved.

05 Solo (Ford) with fellow scoundrel and soon-to-be rebel Lando Calrissian (Billy Dee Williams), in *Star Wars: The Empire Strikes Back* (1980).

06 Han Solo (Ford) on Takodana, older and (a little wiser) in *Star Wars: The Force Awakens* (2015).



## New Republic, New Dad

After the Galactic Civil War ended with the dissolution of the Empire, Han tried to settle into life as the husband of a New Republic senator and father to young Ben Solo. Domesticity never suited Han the same way that the adrenaline rush of adventure could, and although they were destined to be pulled into two different directions with the loss of their son, Leia understood that Han's wanderlust couldn't be tamed.

Han and his old friend Lando Calrissian got pulled into one last job when the deadly Phylanx Redux Transmitter resurfaced. Han had stolen the transmitter—capable of turning droids into mindless killing machines—during his pre-rebel days as a smuggler, then jettisoned the device to get the Droid Gotra and the Parapa Cartel away from his ship. Running off to save the galaxy one last time didn't exactly make Han a picture of parental responsibility, but luckily Leia understood. And thanks to Han and Lando, the galaxy was saved from a mechanical uprising against all organic sentients that would have made the battlefields of the Clone Wars conflict pale in comparison.

In the end, that was the core of Han Solo. An accidental hero who flubbed his way into heroism by allowing his adventures to be governed by his impetuous intuition. His spontaneity threatened to get him killed more times than we can count—who else would make the jump to hyperspace from inside the hangar of another ship to escape from rampaging rathtar? True, he was impulsive and often selfish, yet beneath the sarcastic wit and tough talk was a man who acted on instinct, but always went back to settle his debts and atone for his mistakes. 🤖







# NiLO RODIS-JAMERO

## MAKING THE INTANGIBLE TANGIBLE

*Star Wars* visual effects and art department veteran  
Nilo Rodis-Jamero reveals how he helped shape a galaxy.

WORDS: BRYAN YOUNG



01 Concept art of the  
Emperor's throne  
room for *Return of  
the Jedi* (1983), by  
Nilo Rodis-Jamero.



N109 A



B

rought in as an additional creative to develop designs for *Star Wars: The Empire*

*Strikes Back* (1980), Nilo Rodis-Jamero joined Ralph McQuarrie and Joe Johnston as one of the chief architects of the look and texture of the *Star Wars* galaxy. As well as being promoted to costume designer on *Return of the Jedi* (1983), he worked on a variety of Lucasfilm productions, including *Raiders of the Lost Ark* (1981) and *Howard the Duck* (1986), and several *Star Trek* films at Industrial Light & Magic.

*Star Wars Insider* recently talked with Rodis-Jamero about the highlights of his work on the space-fantasy saga.

**Star Wars Insider: How did you come to work for Lucasfilm?**

**Nilo Rodis-Jamero:** I got a call from Joe Johnston to meet up with

**“WHAT GEORGE WAS REALLY LOOKING FOR WAS SOMEBODY WHO COULD DESIGN SOMETHING, BUT WHO DIDN’T HAVE ANY PRECONCEIVED NOTION OF WHAT MOVIE DESIGN WAS.”**

George Lucas somewhere in San Rafael. I didn’t know much about it other than I wanted to get out of my old job, so anything would have been fine. Digging ditches would’ve been good. George interviewed me, but he was more interested in my portfolio than in my presentation. He asked me halfway through, “Do you like science-fiction books?”

And I said, “No.”

I carried on, and then he asked me, “Do you like science-fiction movies?”

I thought that was a really weird question. “No.”

Finally, he said, “Well, do you like movies?”

At the time I wasn’t into movies, so I told him, “No, I prefer books.”

What George was really looking for was somebody who could

02 Concept sketches were developed into sequences that became storyboards.

design something, but who didn’t have any preconceived notion of what movie design was. I fit that bill since I didn’t know *anything*. The next thing I knew, he offered me a job. He assured me that, since I designed tangible products like tanks and cars, I’d be fine. All I had to do was design intangible products for him—products that were not consumed by using, but rather by seeing.

**So, you got the job and you raced out to see *A New Hope*. What did you think?**

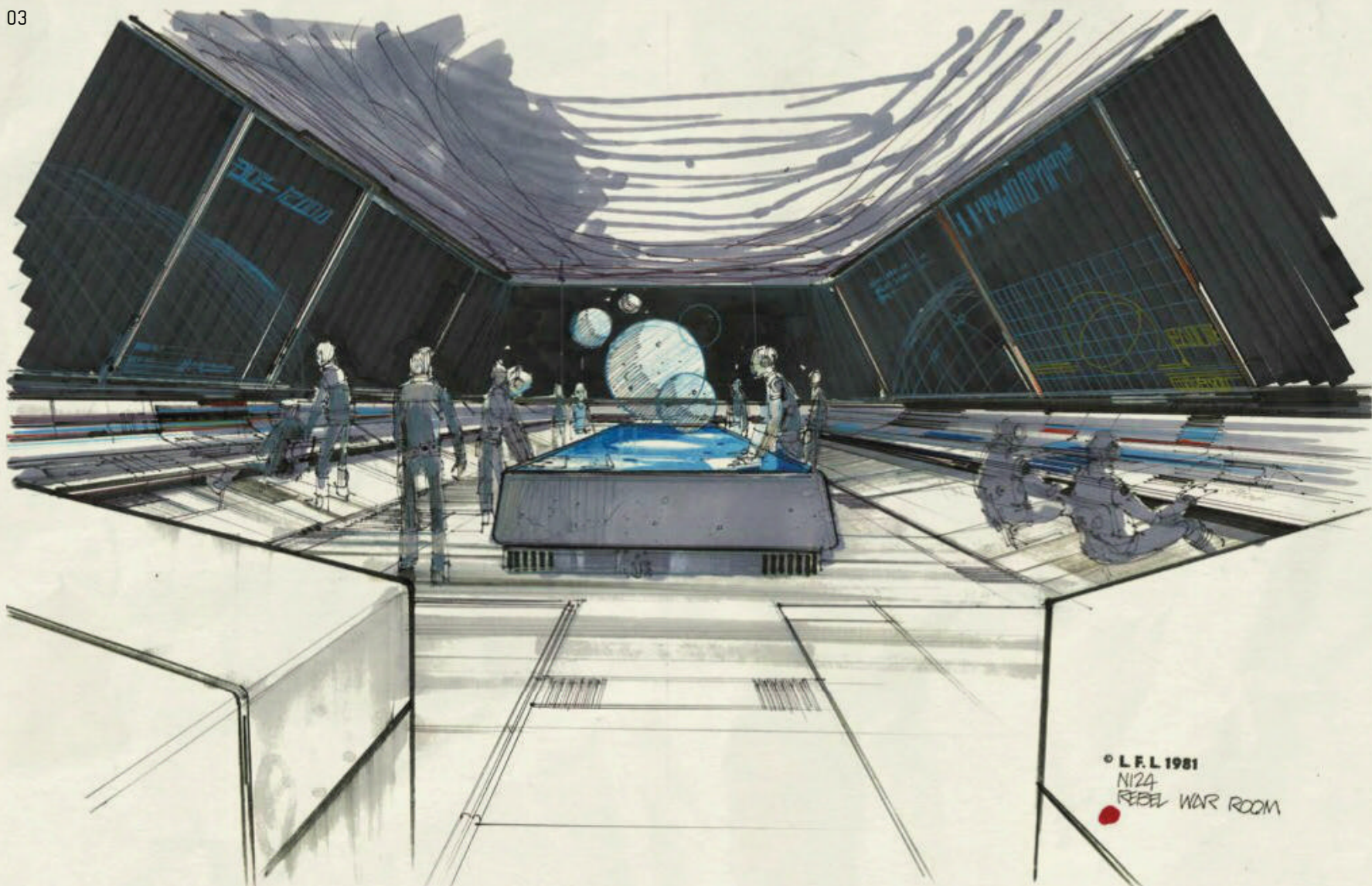
I thought, “That’s a *design* movie.” Clearly, everything was designed—the costumes, the spaceships, the sets, the lighting. *Everything* was manufactured. Whereas before when I saw movies, I really believed everything was happening in front

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03



of me, I never thought of it having been designed.

### What was the working environment like that you stepped into?

It was George's house! We were in a building that he'd bought next door. Joe occupied the upper floor and I occupied the lower floor. Every so often George would show up by himself and we would chat, and I didn't really know what the chat was about, and then he would walk away. Pretty soon those chats took on the form of sequences of ideas.

I never saw a script and Joe never really told me what to do. I had no idea how movies were designed, how movies were made, I just knew that there was a guy named George and a guy named Joe.

### How did you move from those early concepts to developing storyboards for the film?

As concepts began to take shape, we started visualizing them from a

03 A "War Room," concept for *Return of the Jedi* designed by Rodis-Jamero.

04 A Rodis-Jamero costume concept for Admiral Ackbar.

product design point of view: they would have a ship like this, and the ship would have a little ship inside, and the little ship would contain fourteen people, and so on. But they were ideas that were just sitting there, so we started sequencing them together: this is how they drop the little ship off from the mothership, and then this is how they would ride it, and so on. Pretty soon you're storyboarding a very rough visualization.

About a year or so into pre-production, we gathered all the storyboards together and a bunch of people showed up—Dennis Muren, Richard Edlund, all of these people I didn't know at the time. Everything was still very rough, but the story was now there, and we could tell it cohesively to people who hadn't seen it before. They were able to look at our ideas and imagine how they would technically break them down. Once they'd signed off that something could be done, that storyboard

04





► was honed down even tighter. I had still not seen a script. It was just pure storytelling.

**Was that still the methodology when you worked on *Raiders of the Lost Ark*?**

By that time, I kind of understood how movies were made. My experience in film was strictly George, and George, as a filmmaker, is spectacularly different from everybody else. The only base line I had for *Raiders* was that it was like an old radio serial, so I listened to some of those, and then watched the 1930s *Flash Gordon* serials.

I also looked at old movie posters to capture that serial quality. The way I found my way into that world was to design a poster for *Raiders*, without a script, to imagine what it was. Joe and I worked on it briefly, and then it went to Steven Spielberg and the entire production was done.

**When did you first learn you'd be working on *Return of the Jedi*?**

Between *Empire* and *Jedi*, Joe, Ralph McQuarrie, and I were separated by many projects. We were not in the same room doing the same thing, then one day the three of us found ourselves in the same room. We'd all been told to be there, so I thought, "Wow, I know what this is. This is going to be the next *Star Wars*!"

I remember making a pot of coffee, setting up for a long meeting. George walked in, and he didn't even let go of the door handle. I was literally pouring coffee in my cup when he said, "These are the seven highlights of this story: Han is rescued, the Rebel Alliance gather, et cetera. See you guys in two weeks." And then he left and went on his way.

Out of those seven highlights, I started asking myself, "How is

05



Han rescued? Where is he being held? Who guards him? What is that place?" George didn't tell us. He didn't explain the details, but when you watch the movie, that's exactly what the movie is. That's what guides it. As a result, I always look for the key highlights of any script that I'm given.

05 Luke's *Jedi* costume took inspiration from the movie *Shane* (1953).

06 Rodis-Jamero's costume concepts for the Imperial Guards.

**Were there any differences working with George and *Jedi* director Richard Marquand?**

Pre-production was already up and running on *Empire* when I came in, so I had to catch up with Joe and Ralph. With *Jedi*, the three of us were on the same starting blocks, and by that time I had an idea of how George worked.

**"ONE DAY THE THREE OF US FOUND OURSELVES IN THE SAME ROOM. WE'D ALL BEEN TOLD TO BE THERE, SO I THOUGHT, "WOW, I KNOW WHAT THIS IS. THIS IS GOING TO BE THE NEXT STAR WARS!"**



06



## IN THE RED

"During preproduction, you could throw any ideas at George and sometimes they stuck," reflects Nilo Rodis-Jamero on the design process of a *Star Wars* movie. "One of those concepts was the Royal Guard. I'd found a felt pen marker that was so beautiful, so red—that red was calling me to design something with it. There wasn't much red in *Star Wars*, but I wanted to use it. Out of that came the guard. It wasn't written into the script. I didn't even have a name for it. It was just a guard."

"During the costume design presentation, George looked at it, kind of puzzled, and said, 'Where is this in the script?' I told him, 'The throne room is black, the Emperor is black, Darth Vader is black, and the blackness of space behind them is black. That's why there's this Red Guard, just to put color in that scene.' Now, that was how I reasoned it, but the guard was really there because I had a red marker that was so much fun to play with. George was really concerned. 'Do you have that in your budget?' he said. 'Yeah, of course!' I lied."

Richard Marquand was introduced to us early on when George was still looking for a director. Joe and I would work independently of each other, and we would have a separate meeting with Richard. It was just the two of us ping-ponging different sequences.

### And it was Marquand who pushed the idea of you doing costume designs?

Yeah. I remember being shook up about it because that wasn't what I did, but he said, "Well, your storyboards already have costumes!" What Richard saw was enough of a clue for him that I could design costumes, so he pushed that idea to George and George kept saying, "No." I was caught between the two of them.

When George finally agreed to let me try, he gave me a week to come up with the designs, which

was the same week that Aggie Rogers was brought in as costume designer. Seven days later, there was a presentation to the entire pre-production crew from England, and they were very much surprised that I was presenting it. I knew the directions I'd taken were safe because, when George took over the presentation, he'd understood everything enough to explain it as if he were the designer.

At the end, after everybody but George had left. I said, "Hey, what does this mean?"

He said, "You got the job. You've got two months to get [the costumes] to London. See ya!" And that was it.

### How do you approach designing tangible costumes that people can wear?

I'm not really a costume designer, I'm a *designer*. I look at the



07



totality of the picture, and I understand the design language of a set, of a product, of a ship, from the size of the windows, all the way down to costume.

Can I cut a piece of cloth? No, I can't cut a piece of cloth. That's what Aggie Rogers was there for. She brought in the expertise of putting together a costume shop. How would I have delivered anything without Aggie? I just couldn't have done it.

### Who thought up Luke Skywalker's black costume for *Return of the Jedi*?

It was George who came up with the idea that Luke would be introduced dressed completely in black. Jack Palance had worn a costume in *Shane* (1953), which was kind of like a vest that you could unclip or snap closed. George really liked that, so that was a very easy design. I just took inspiration from *Shane*.

### What were the influences for the biker scout?

We knew Lando Calrissian and his gang were going to attack the Death Star, meanwhile Han Solo would be creating havoc where the generator was kept, then George casually threw in, "And then there's a chase..."

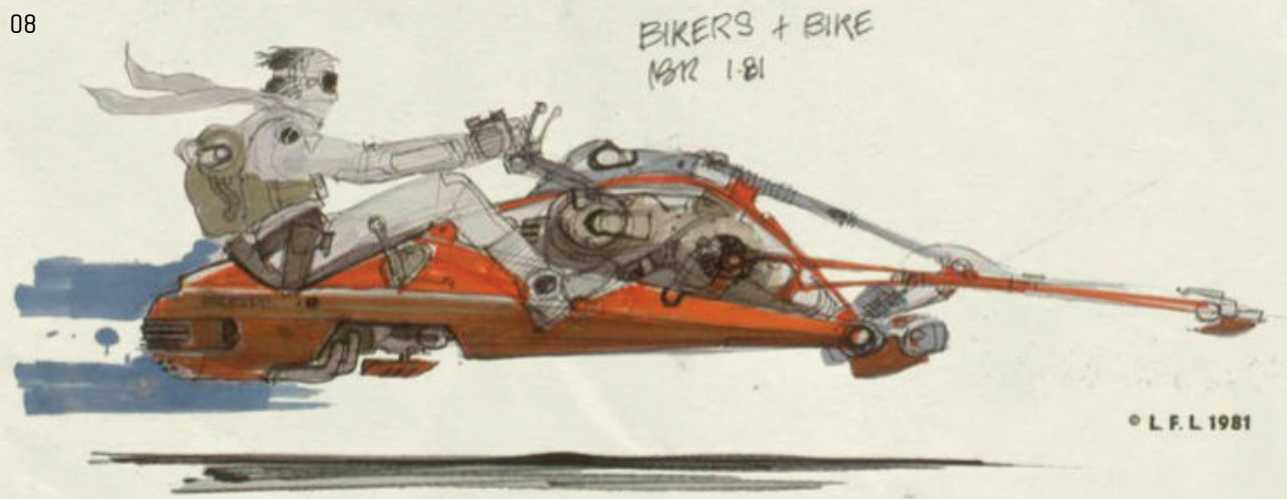
And I said, "Who's chasing who? What? How?"

And he said, "See you guys in two weeks." (Laughs)

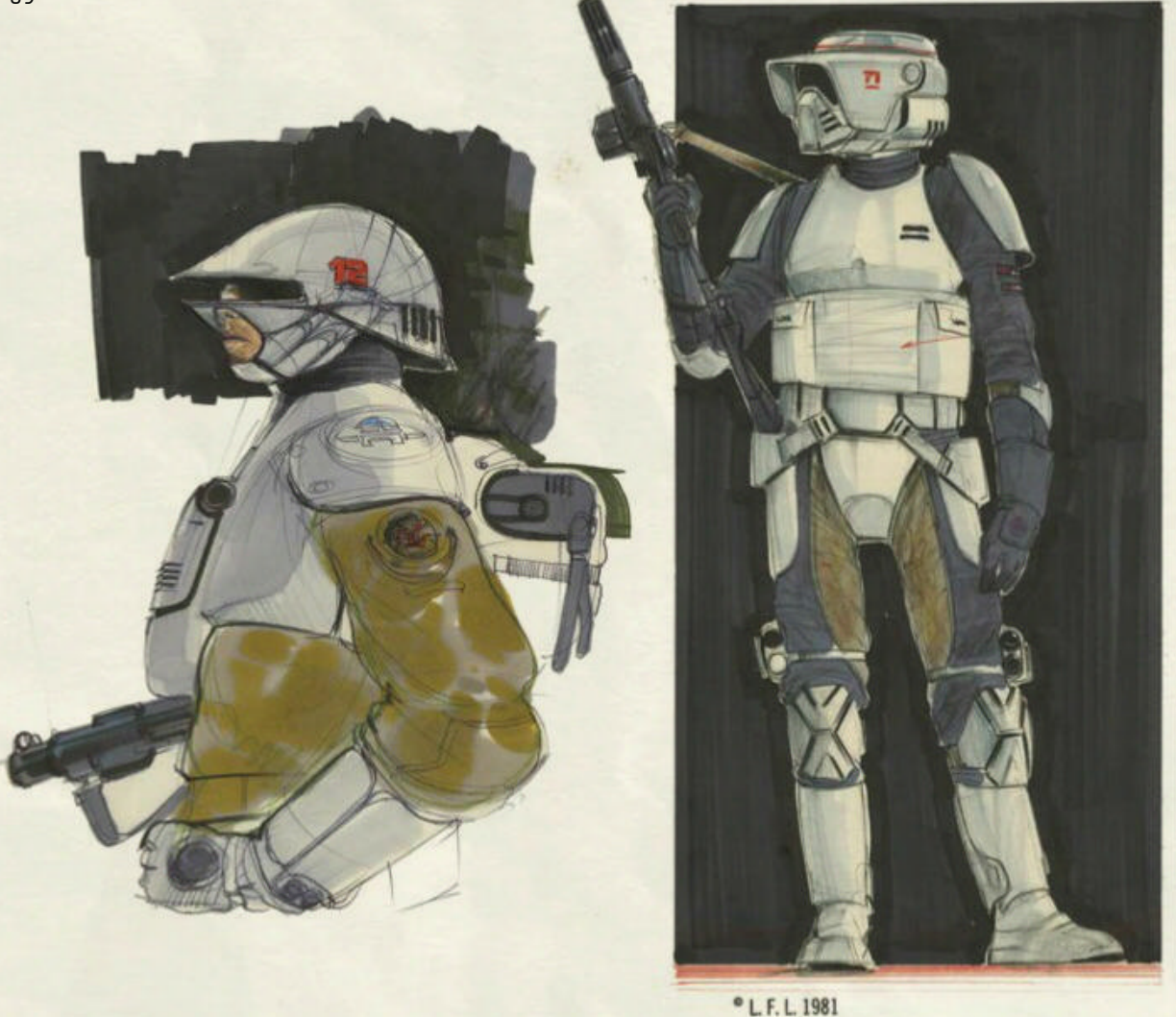
Joe and I started doing some conceptualizing for what that chase might be, and it turned into a bike chase. At that time, I was more focused on the vehicle. Occasionally I'd draw in a guy,

**"I'M NOT REALLY A COSTUME DESIGNER, I'M A DESIGNER. I LOOK AT THE TOTALITY OF THE PICTURE."**

08



09



but it never really worked when I put in a stormtrooper, it just looked clumsy. I needed something light-footed and leaner. That's when I came up with the biker scout. The idea there was that, if you look at the racing horse, they have these side blinders around their eyes, so they can only look forward, they cannot glance from side to side. I have no idea why that is, but I just took the idea that these guys have blinders and that became the shape of the helmet.

08 Vehicle concepts helped realize the speeder bike chase in *Jedi*.

09 Costume concepts by Rodis-Jamero for the Imperial biker scouts.

### What was the greatest lesson you learned from working with George Lucas?

George taught me how to build a box, then, later, John Hughes taught me how to open that box.

George is about magic. What's inside that box? John is about words. And without the written words, connecting words to each other to become a sentence, to become a paragraph, to become a script, there is no magic. John was an amazing writer, and George was an amazing magician. If you look at *Star Wars*, it's an incredibly magical box. 🍷





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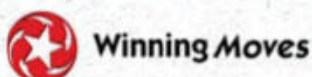
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# WHO KNEW?

A little knowledge goes a long way in the *Star Wars* galaxy, but it's what our heroes *don't* know that goes a lot further! *Insider* investigates the life-changing information that could have altered the course of the saga.

WORDS: JAY STOBIE

S

tunning revelations are a vital part of *Star Wars* storytelling, with sudden plot twists

and unexpected connections astounding audiences for more than 44 years. As fans, these surprises send us on emotional

roller coasters that repeatedly bring us back to rewatch the films time and time again—but what about the characters who must endure these shocking moments? If our fictional friends had known certain important details in advance, who among them could have benefited the most and avoided some significant hassles?



# 10

## Han Solo & Qi'ra's Fate

■ Ever been so in love that you spent years in service to an evil authoritarian regime while holding onto the hope that you might one day be able to return home and free your partner from life as a scumrat? Well, Han Solo definitely did!

After being separated from Qi'ra, our favorite scoundrel went through his share of troubles: from participating in a grueling ground war on Mimban to learning that stealing a coaxium shipment isn't as easy as it sounds. If Han had learned sooner than he did that the love of his young life had managed to escape Lady Proxima's lair following his own hurried departure, the roguish pilot would have surely shifted his focus to reuniting with her immediately. Of course, Qi'ra's allegiance to Dryden Vos and Crimson Dawn would still have been a sore point, but they could have worked it out!

On the other hand, the galaxy benefited quite a bit from Han's trials! Solo would never have met Chewbacca, Leia might have fallen for some other scoundrel, and the *Millennium Falcon* wouldn't have been on hand to help Luke Skywalker destroy the Death Star. Sorry, Han, but sometimes ignorance is bliss.



# 09

## Jyn Erso: Abandoned or Saved?

■ Let's be honest. Growing up is difficult for everyone, so one can only imagine the problems faced by Jyn Erso in the wake of losing her parents and being abandoned by Saw Gerrera. To Saw's tactical way of thinking, being the daughter of a prominent Imperial scientist would not have been seen as an ideal background for someone in an anti-Imperial faction, so he left teenage Jyn behind when it looked like her true identity would be uncovered by his partisans.

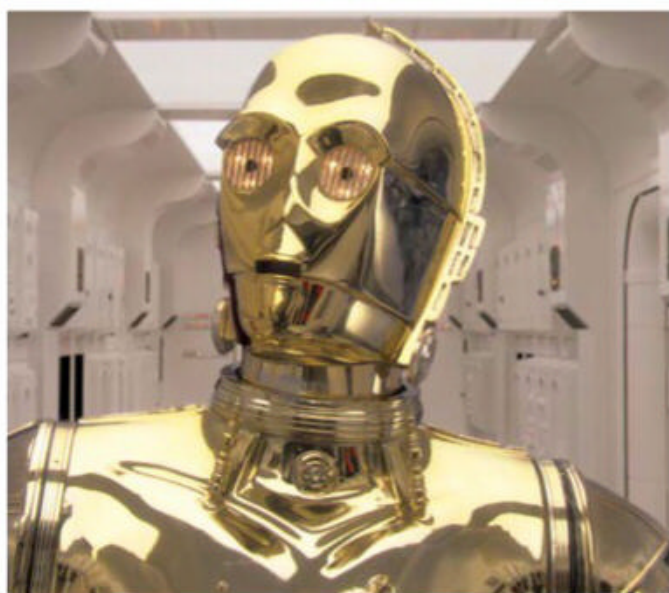
This act understandably left Jyn jaded about personal attachments, and she was forced to fend for herself in a tumultuous galaxy. Saw believed he had protected Jyn from a dire fate, but how much anxiety could she have been spared if she had understood Saw's reasoning? Of course, as former teenagers ourselves, we can be sure it would've still been horrible to cope with, though Jyn may have at least felt comfortable enough to make new friends rather than going it alone.



## 08 C-3PO's Forgotten Life

Everyone has moments in their life that they'd prefer to forget, but C-3PO forcibly underwent an extreme procedure that wiped his entire memory at the conclusion of the Clone Wars. As a result, the intrepid droid needed to get reacquainted with R2-D2, become accustomed to space travel all over again, travel the galaxy with no notion of his own backstory, and basically remain totally unaware of his previous life and relationships.

If C-3PO remembered all of his earlier ordeals, he might have been more equipped to assist the Rebellion in their fight against the Empire. Or he could have opted to avoid political affairs altogether and accept a position as a translator for a moisture farmer. After all, nothing exciting ever happens on a moisture farm, right?



## 07 Nute Gunray: Wilful Ignorance

Alright, let's put our sabacc cards on the table. The list of people who Sheev Palpatine manipulated is longer than a Super Star Destroyer, so let's hone in on one of Palpatine's most malleable accomplices. The knowledge that Palpatine was treating Nute Gunray and the Trade Federation as pawns in a convoluted and lengthy game of galactic chess would have clearly helped Gunray dodge several nasty situations, including his own execution at the blade of Darth Vader.

Something of a coward, Gunray might even have shied away from the invasion of Naboo completely (which, to his credit, he did suspect was a teensy bit illegal), avoided the subsequent trials related to that conflict, and the Clone Wars might never have begun. Some hope—we're certain Palpatine had a few other irons in the fire!

## 06 Finn and the Force

At one point or another, we've all tried (and failed, obviously!) to use the Force. During the events of *Star Wars: The Rise of Skywalker* (2019), Finn finally began to realize he had been born with a sensitivity to the Force, just like his friend Rey. But had he fully recognized his

Force potential prior to that time, his story could have turned out very differently.

Perhaps Finn would have attempted to flee the First Order prior to his escape from the *Finalizer* with Poe Dameron, or used the map BB-8 was carrying to find Luke Skywalker himself. If he'd had a little more training time with a lightsaber, Kylo Ren might have been the one spending time in a bacta suit, and Rey would have had some potential-Jedi company for her journey to Ahch-To.





## 05

## Ben Solo's Bad Uncle

■ An eccentric uncle isn't exactly uncommon, but waking up to find your Jedi Master kin preparing to cut you down with a lightsaber is an experience unique to Ben Solo. Propelled by the feeling that Snoke had already corrupted Ben's heart, Luke Skywalker's momentary lapse in judgement nearly saw him extinguish his nephew, with the horrific sight sending Ben into a rampage.

If Ben had only known that Luke had decided against such a violent solution, there remained a chance that he could have sidestepped becoming Snoke's apprentice and wreaking havoc upon the galaxy as Kylo Ren. Ben didn't give his uncle much time to explain the truth, but who can blame young Solo for his fight-or-flight reaction? Then again, the other Jedi that Ben slaughtered in his rage might stand as evidence that Luke's instinct hadn't been wide of the mark.



## 04

## Darth Vader's DNA

■ When you're apprehended by an evil tyrant while transporting stolen plans for a superweapon to rebel headquarters, you probably aren't anticipating the biological father you've never met to be your captor. Such was the case for Leia Organa, who faced off with Darth Vader on the *Tantive IV* and the Death Star.

If Leia had some clue that the Sith Lord who stood before her was in fact her father, Anakin Skywalker, could a familial appeal have reached Vader and convinced him to free her or spare Alderaan? It's unclear if such a connection would have awoken the light in the former Jedi any sooner, but at least Leia could have potentially avoided the loss of her foster parents and their planet.



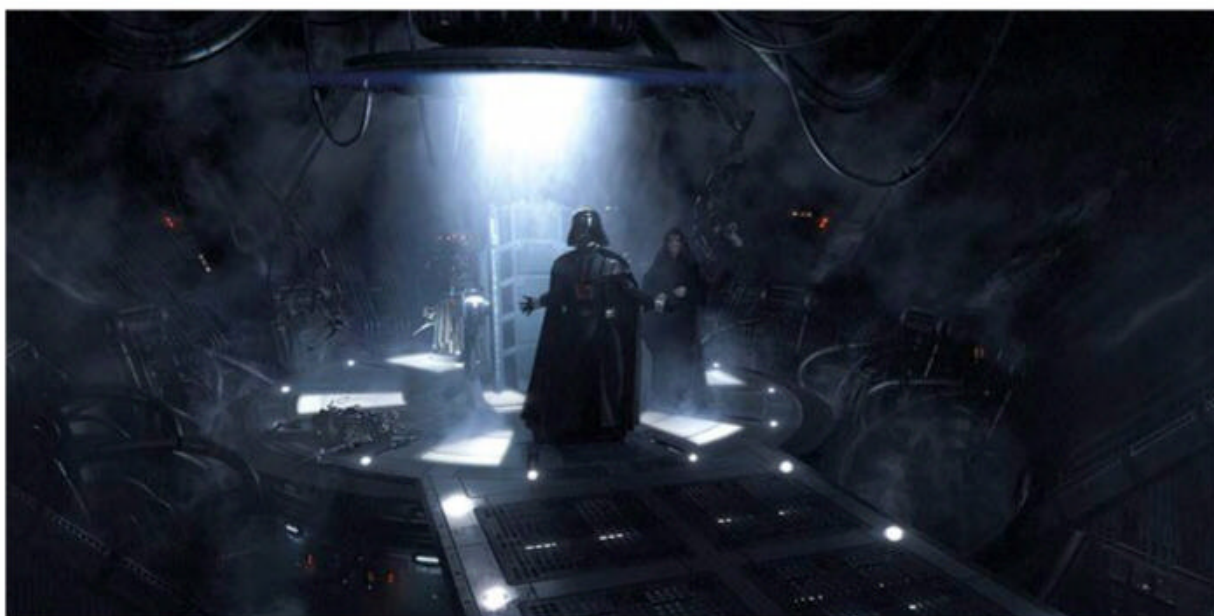


# 03

## Daddy Darth Care

■ Obi-Wan Kenobi failed to prevent Anakin Skywalker's downfall, but how would Darth Vader have reacted if he had discovered that Luke and Leia had survived childbirth? The Sith Lord's desire to have Luke at his side later proved to be a key element in reviving what remained of Anakin, so it is plausible to foresee that the presence of his children could have been the final line of defense to prevent him from completely succumbing to Palpatine's will.

After all, any parent will tell you that it would be very difficult to focus on maintaining an Empire with two young children to care for! One can envision Darth Vader wishing to protect his children from Palpatine's clutches rather than seeking galactic dominance. Then again, Yoda and Kenobi might disagree—that's why they hid Luke and Leia in the first place!



# 02

## Family Ties

■ Rey's biological connection to the Palpatine lineage can quite possibly be considered the Emperor's most personal hidden truth. For Rey, uncovering the facts related to Palpatine's status as her grandfather and his order to execute her parents could have released her from her self-imposed solitude, and granted her the freedom to leave Jakku without worrying that she might miss her parents' return.

As cool as scavenging parts from old Star Destroyers and living in an abandoned AT-AT sounds, the arduous labor, Unkar Plutt's low wages, and Niima Outpost's criminal activity all combined to make life on Jakku nearly unbearable. A world where Rey could say, "I'm never going back to Jakku!" is clearly preferable to the one where she felt obligated to return.





# 01

## “Father? Yeah, they told me.”

■ Was there ever any doubt as to which piece of information would top our list? Learning that Darth Vader was actually Anakin Skywalker, father to Luke, still stands as the most mind-blowing revelation in cinematic history. Obi-Wan Kenobi and Yoda didn't think Luke was ready to shoulder such a burden when he left Dagobah to rescue his friends, but was finding out directly from Vader any better?

In fact, considering he discovered his parentage while severely injured and backed into a proverbial corner, we'd say Luke acquitted himself rather well. Yes, had he known the truth he may have been less willing to confront Vader in a deadly duel, or been compromised in his desire to turn his father back to the light, but at least Luke would have been able to approach the situation on his own terms. Perhaps it would have even given him the advantage, or at least helped him avoid losing a hand and tumbling into Cloud City's depths.

Thankfully, it all worked out in the end. 🍷





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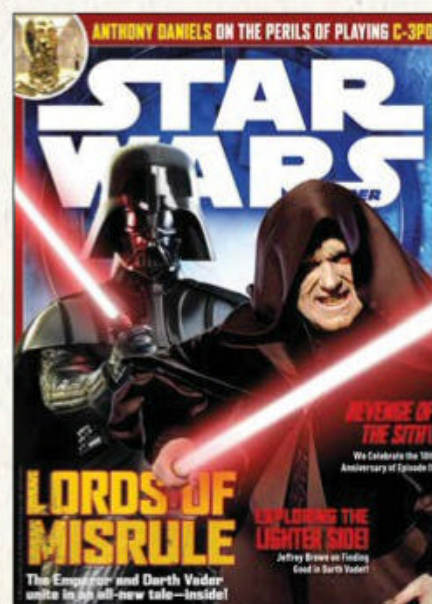
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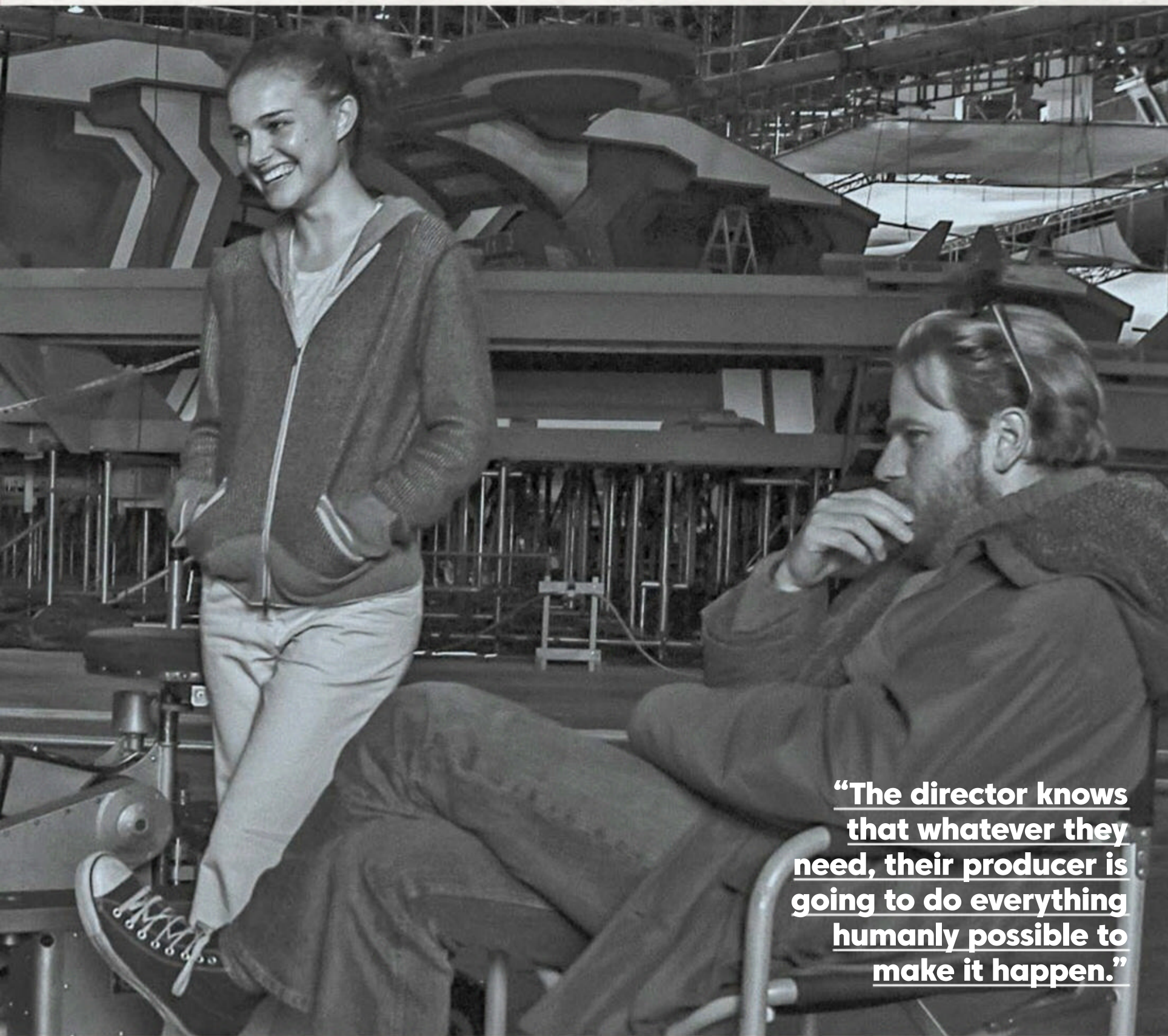
**Part Two**

# The Rick McCallum Chronicles

Our exclusive interview with the prequels producer concludes with a look at Rick McCallum's final collaborations with George Lucas, including the impact of the prequels and their determination in getting *Red Tails* made.

WORDS: BRYAN YOUNG





**“The director knows that whatever they need, their producer is going to do everything humanly possible to make it happen.”**

I

n our previous issue, *Star Wars Insider* talked with producer Rick McCallum about his early

days at Lucasfilm, working on *The Young Indiana Jones Chronicles* (1992-1993) and the *Star Wars* Special Editions, before finding himself helping George Lucas revisit and expand one of the biggest movie franchises of all time. In this second part, we ask McCallum what it takes to

be an effective producer, how Lucasfilm’s World War II drama, *Red Tails* (2012), made it to theaters, and his retirement (almost) from the movie business.

***Star Wars Insider:* What would you say are the key attributes of a good producer?**

**Rick McCallum:** It really depends on the relationship you have with the director. For all the really great directors who’ve maintained a relationship with

01 Rick McCallum (second from left) with Hayden Christensen, George Lucas, Natalie Portman, and Ewan McGregor.

the same producer over many movies—like James Cameron with John Landau, Robert Zemeckis with Steve Starkey, Steven Spielberg with Frank Marshall and Kathy Kennedy—it’s because they have a way with communicating with their director. The director knows that whatever they need, their producer is going to do everything humanly possible to make it happen.

Film is a director’s medium. If you worship, love, respect, and care about your director,



▶ you want them to have the tools they need to express themselves. You have to find ways to make the impossible work for the money you have.

You also need to have a mutual respect. If something doesn't work out or you can't afford it, you're able to have a conversation that's transparent, frank, and sometimes difficult, but both parties still understand each other. It's a co-dependent relationship. Directors who have enjoyed working with the same producers over again trust their producers to do the best for them and give their honest opinions about what works or what doesn't.

**Of the prequel trilogy, which was the most challenging for you as a producer?**

All of them were great, fantastic experiences. *Star Wars* was easy compared to *The Young Indiana Jones Chronicles*, other than the technological challenges. On *Star Wars*, we never shot more than 55 days, and then went back three months later and shot for another 10 days, which was always a part of George's repertoire. When you're used to shooting for a year, non-stop, 55 days was a piece of cake. We also had no money on *Young Indy*, so that made a difference.

And after each film, I got to go to twenty or thirty countries for twelve weeks to show them to people. I went to every one of those screenings. I was exhausted by the

02



end of those summers, but to see the full impact those films had was monumental. People in Bulgaria or Moscow were lining up for a week, waiting. You just don't get that on other films. When we opened *The Phantom Menace* in Moscow,

it was in a theater that held 5,000 people, and everybody was dressed up in *Star Wars* costumes. I'd been told to make my speech very short, as there weren't a lot of people who spoke English there, so when I went out I said, "I only have two words for you tonight: Freaking awesome." And the place went berserk for a half hour. We couldn't start the film.

**You've spoken before about how George Lucas knew that the prequels would connect with kids. Does it feel gratifying seeing their re-evaluation today?**

George had an idea of what *Star Wars: The Phantom Menace* (1999) was to him. He told us—all of us—during a meeting where we were going through the visual effects shots for the first time, he said, "Look, a lot of you are going to hate this, but I'm making this for my kids. You're not going to like

03



02 Sean Patrick Flannery as young Indiana Jones.

03 2nd Unit filming for *The Phantom Menace* on June 26, 1997.

04 Jake Lloyd as Anakin Skywalker in *The Phantom Menace* (1999).

05 Qui-Gon Jinn (Liam Neeson) with Jar Jar Binks (Ahmed Best).





04

**“The full impact those films had was monumental. People in Bulgaria or Moscow were lining up for a week, waiting. You just don’t get that on other films.”**

Jar Jar Binks, but this is what I want to do.” And if you take a look at some of the data that 20th Century Fox had done, the gist of it was that if you were between six and ten years old, Jar Jar was one of your favorite characters. That’s how old George’s kids were at the time, and that’s who we made the movie for. At the end of the day, yes, he had a franchise. Yes, of course he was financing it himself. And yes,



05

he wanted it to be successful. And, at the same time, if it hadn’t been successful, if it had been a total turkey, he would have been fine with it.

That’s the thing that most people don’t understand about George. He weighs everything up. He’s a good economist. He knows what he can afford to lose. If nobody had gone to see *The Phantom Menace*, he’d have said, “Okay, fine.” ▶

## FIX IT FISHER



“She was a bigger-than-life character, and she was always there for George,” McCallum says of Carrie Fisher, the actor who made Leia Organa such a powerful screen icon.

To illustrate that point, McCallum relates a tale from the days of *The Young Indiana Jones Chronicles*. “We had this wonderful Dutch actress who was going to play Mata Hari, the spy,” explains McCallum. “She was a friend of Linda Hamilton’s, and when she went to go visit her in California they started working out together, as Hamilton was prepping for *Terminator 2* (1991). Six months later, when we met her again in Europe, she’d transformed into this person who had nothing to do with Mata Hari. I had to recast very quickly.

“We were always on the back leg of it, plus we were shooting in Prague, and it was the coldest winter, minus 30-35 degrees. This was just after the Velvet Revolution, and we were the first Western film to be shot in Prague. The locations were absolutely fantastic, but nothing quite worked, so it was a really tough shoot. Luckily, Carrie came in and helped us with the new actress. She gave George ideas on all of the prequels. She was always there for him.”



► You went on to produce *Red Tails*, the true story of the Tuskegee Airmen during World War II. That was a very different proposition from the films that Lucasfilm had become known for. Can you talk about the challenges in getting that movie made?

It took us a year to find a writer. George and I were only going to be in the executive positions, as we wanted the film to be made by African-Americans.

We thought we'd budget the film for ten or twelve million dollars, go down to Los Angeles, take some meetings, and wait for the phone to ring to see who was going to pay for it. George and I had the pitch meetings, and nobody called us back. Nobody was interested. George just said, "I'll pay for it. Let's make it."

A couple of months later we were shooting in Prague. Once we finished, we thought it would be an easy sell for \$60-70

**"I thought retirement would be fantastic. Of course, it lasted three weeks!"**

06



million, because that's what it would've cost if it'd been made in the States. We went down and showed it to every studio, thinking that Fox would probably be picking it up anyway, just to maintain our relationship with them. Between that and everything they made on the prequels, in which they'd had no investment, we thought it

06 (L-R: Tristan Mack Wilds, Michael B. Jordan, Nate Parker, Ne-Yo, and David Oyelowo, in *Red Tails* (2012))

07 McCallum on location for *The Young Indiana Jones Chronicles* (1992-1993).

would be a slam dunk. But still, absolutely no one called. And that included Fox.

No one wanted to pay us for the film. We realized that if we wanted to get it seen, we'd have to go to Fox and offer the same deal as on the prequels. We offered to pay for the film and all the marketing, and Fox said, "Okay, we'll live with that." They just took a distribution fee.

We spent a couple of million dollars travelling around the country showing the film to black audiences, getting a seriously positive reaction. The film grossed a huge amount for what it was.

**Not long after, you decided to retire from Lucasfilm. Why was that?**

It was time. By that point, George had totally committed to the decision that he wasn't going to make another *Star Wars* film. He actually said to me, face to face, "I can't do this anymore. You know I need to have a life."

He got remarried, to an extraordinary woman; the love of his life. He wanted to settle down and do other things. In those days, he wanted to just make one or two movies a year, costing two or three

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08



million dollars, just for his friends. They didn't need to be distributed. They'd just be fun to make, and we'd travel around the world making them. That sounded great to me, but I also knew that it was going to take him a while to get his house in order and get his museum done. At around the same time my wife's mother became ill—my wife is from the Czech Republic—and she said, "I want to go home."

There was also the sale to Disney—which I thought was fantastic for everybody who worked at Lucasfilm, including myself. But I was actually quite tired. I needed at least a break, because I'd never had one. We were either in post, prepping, or shooting for the whole 23 years I was at Lucasfilm, so really it was just the perfect time. I thought retirement would be fantastic. Of course, it lasted three weeks!

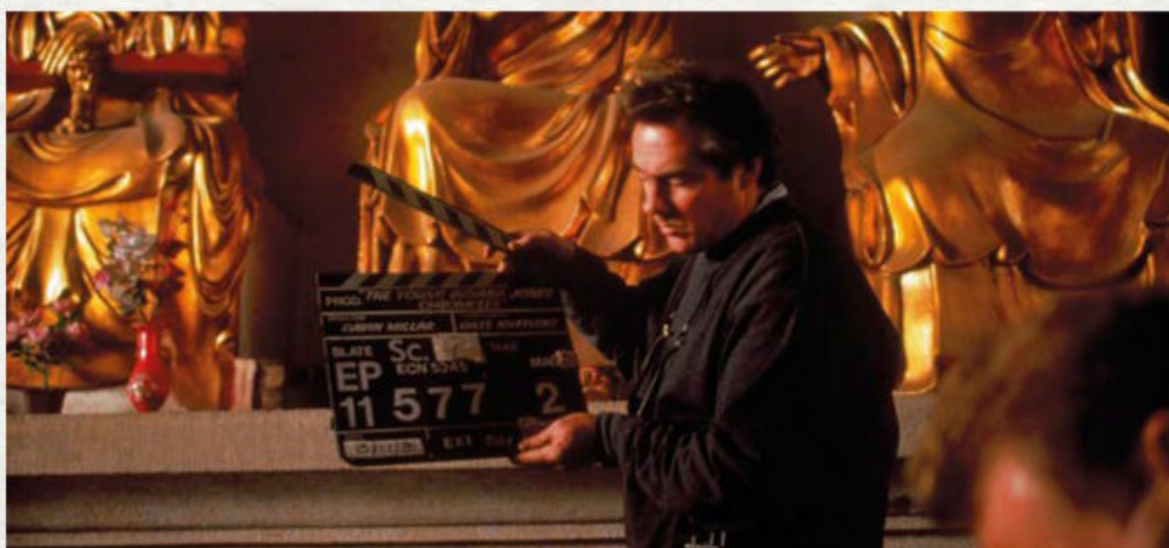
I had three 40-foot containers sent from Lucasfilm with all my stuff from my house in California. I'd worked with two people on *Red Tails* whom I loved, and they'd got a series together but needed me to take over and produce. I opened up the

08 Ben Burtt (left) and Rick McCallum inspect a large miniature train for a *Young Indiana Jones* effects shot.

09 Producer Rick McCallum.

containers and said, "I can't go through this stuff. Let's lock it up. Put it in storage." It's still there. I haven't opened it in the last eight years. I didn't get my retirement, but I had my freedom.

I've never stopped shooting, and I love it, but I'm ready to let go now. 🙏









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# JAPAN AND THE JEDI

From *The Hidden Fortress* (1958) to Jedi Master Yoda, the influence of Japanese culture and filmmaking has never been far from the surface in *Star Wars*. As the anime shorts of *Star Wars: Visions* make their debut, *Insider* explores how Japan and the Jedi have been inextricably linked for decades

WORDS: BRIAN J. ROBB



hen George Lucas sat at his desk in his Mill Valley home in April 1973, his yellow legal pad open,

to draft the story for the “space thing” (as he had called it in a 1983 interview with *Rolling Stone*) he hoped to make, a whole host of cultural and personal influences were flying around his head. He knew he wanted action, so he drew upon the western and the war film. He wanted exotic romance, so he combined elements of *Casablanca* (1942) with Edgar Rice Burrough’s *Princess of Mars* (1917). At film school, Lucas made his mark as an editor, splicing together hundreds of images from *Life* magazine for his 1965 short *Look at Life*. Crafting what became *Star Wars* involved a similar process. “*Star Wars* is built on many things that came before,” Lucas said in a 1975 story meeting documented in J. W. Rinzler’s *The Making of Star Wars*. “This film ▶



► is a compilation of all those dreams, using them as a history to create a new dream.”

Lucas drew upon myriad influences from his childhood, melding them together in his own unique way. From comic books, radio drama, and *Flash Gordon* serials to hot-rod racing, silent movies, and adventure stories, Lucas generated a space opera like no other. There was another major source of inspiration that did much to shape *Star Wars*: the culture and filmmaking of Japan, a particular fascination for Lucas. At the University of Southern California (USC) in the mid-1960s, Lucas discovered a wealth of film and cinema history. “I grew up in a small town in California, and the movie theatres there didn’t show much beyond *The Bridge on the River Kwai* (1957) and *The Blob* (1958),” Lucas recalled, during an interview for a Criterion Collection release of *The Hidden Fortress*. “I didn’t really experience foreign films until I found my way into film school.” Lucas first discovered Kurosawa thanks to his friend (and future filmmaker) John Milius. “The first one I saw was *Seven Samurai* (1954),” Lucas continued, “and after that I was completely hooked.”

## **“Star Wars is built on many things that came before.”**

*George Lucas, 1975*



01

*The Hidden Fortress* followed the misadventures of two lowly peasants who escape a battle and rescue a princess. Before importing this into *Star Wars*, Lucas made *THX 1138* (1971) having visited Japan to scout for locations, no doubt soaking up some of the local culture.

“The one thing that really struck me about *The Hidden Fortress*,” Lucas revealed in 2001, “was the fact that the story was told from the [perspective of] the two lowest characters. I decided that would be a nice way to tell the *Star*

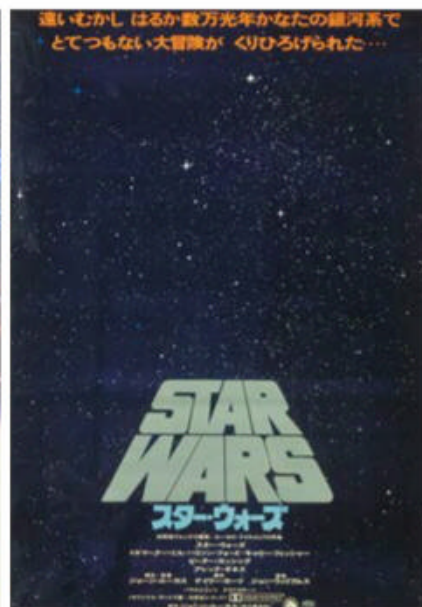
*Wars* story, which was to take the two lowest characters, as Kurosawa did, and tell the story from their point of view, which in the *Star Wars* case is the two droids.”

In *The Making of Star Wars*, Lucas freely admitted that “*Hidden Fortress* was an influence on *Star Wars* right from the very beginning. I was searching around for a story. I had some scenes—the cantina scene and the space battle scene—but I couldn’t think of a basic plot. Originally, the film was a good concept in search of a story. Then I thought of *Hidden Fortress*, which I’d seen again in 1972 or 1973, and

01 The master and apprentice tradition of the Jedi was inspired by Japanese samurai.

02 Japanese one-sheets promoting the *Star Wars* movies.

02





so the first plots were very much like it.”

### Jedi from Japan

Lucas may have begun with *The Hidden Fortress*, but it was only a first step in developing his story in a more interesting direction. Beyond all the material he'd grown up with, one of the most subtle influences on *Star Wars* was Lucas' interest in not just Japanese film, but wider Japanese culture. The character of Obi-Wan Kenobi represented a long-gone ancient order that grew out of Japanese history, in particular the samurai warrior. Kenobi, like a samurai cast adrift in the deserts of Tatooine, would wear long flowing robes, wield a formidable sword (“an elegant weapon for a more civilized age”), and follow an honorable code (echoing Bushido). Samurai were part of a larger organization, but often in a master-apprentice arrangement, something else Lucas would make use of. The senpai (master) and kohai (apprentice) relationship is central to many of the pairings in *Star Wars*, from Obi-Wan and Anakin Skywalker to Luke Skywalker and Rey. There were also “masterless” samurai who fell out with any group structure, known as Ronin. These lone wolves are represented by Boba Fett, who was introduced in the *Star Wars Holiday Special* (1978) and dubbed as the “bad samurai” by *Star Wars: The Empire Strikes Back* (1980) writer

Lawrence Kasdan (in the Blu-ray featurette *Star Wars: A Conversation With the Masters*). Ronin is, not coincidentally, also the title of a forthcoming *Star Wars* novel tied to the *Star Wars: Visions* anime series.

Some have suggested that the name “Jedi” may be derived from the Japanese term “jidaigeki,” which translates as “period drama,” the genre Kurosawa was famous for. While there are elements of traditional western knights—from the Templars to the Round Table—in *Star Wars*, it is to the samurai that the Jedi owe their greatest debt. Neither the samurai nor Jedi were encumbered by heavy armor (unlike Boba Fett and the Mandalorians). Their robes allowed for a distinctive, rapid-reaction style of sword fighting. The lightsaber battles in *Star Wars* adapted the Japanese Katana into a high tech signature weapon—“This weapon is your life,” Obi-Wan informs Anakin.

That Japanese influence is evident in Lucas' first choice for the original Jedi Master, Obi-Wan Kenobi. In keeping with his reverence for all things Kurosawa, Lucas was hopeful of signing up Toshiro Mifune, one of Kurosawa's prime collaborators. Lucas told Paul Duncan in *The Star Wars Archives*: “I was going to use Toshiro Mifune; we even made a preliminary inquiry. At the same time, I was investigating Alec Guinness.” Which was just as well as Mifune rebuffed Lucas regarding playing Obi-Wan. The legendary actor also

## THE *STAR WARS* INFLUENCE

Inspiration cuts both ways, and *Star Wars* has had almost as big an influence on Japanese culture as that culture had on George Lucas. Lucas, along with Coppola, paid his debt to Kurosawa by producing his 1980 film *Kagemusha*. The most pervasive influence in Japan has been the *Star Wars* lightsaber. Examples of “laser swords” have turned up in anime like *Tenchi Muyo* (from 1992; Tenchi wields a familiar ‘energy sword’), *Gin Tama* (from 2006; swords are banned by aliens, so heroes have ‘beam swords’ made of light), and *Slayers* (from 2008; another lightsaber-style blade). There was a space opera anime boom in Japan after *Star Wars*, with *Space Pirate Captain Harlock* (TV, 1978-79), *Mobile Suit Gundam* (TV, 1979-80), *Space Adventure Cobra: The Movie* (1982), and *Super Dimension Fortress Macross* (TV, 1982-83), among others. *Star Wars* toys were always big in Japan, but model company Bandai recently added a uniquely Japanese spin. Recognizing their own culture in Darth Vader, stormtroopers, and the Mandalorian, they've produced toys that turned these and others into period-based samurai figures. The Force remains strong in Japan, and Japanese *Star Wars* items are highly collectible.

turned down a part to play villain Darth Vader.

In that regard, Mifune's loss was David Prowse's gain. He would fill out the Vader suit, but that suit itself would also owe a debt to Japanese history. The Vader helmet would be influenced by samurai armor, drawn from the elaborate stylings of one particularly notorious samurai, Date Masamune. One of the most famous of Japan's feudal lords, Masamune's helmet ▶

**The senpai (master) and kohai (apprentice) relationship is central to many of the pairings in *Star Wars*, from Obi-Wan and Anakin Skywalker to Luke Skywalker and Rey.**





► is a significant cultural artifact. Concept artist Ralph McQuarrie took Lucas' instruction to make Vader look like a samurai as license to dig into history. A feudal warlord displayed his power and wealth in the elaborate design of his helmet, which also made him stand out on the battlefield. Masamune's helmet featured a huge crescent on top, which McQuarrie discarded, keeping the flared edge and the emphasis on the eyes and mouthpiece to create a frightening visage for the Dark Lord of the Sith.

### What's in a Name?

Another influence was Japanese anime (animation) and manga

03 Darth Vader's helmet was inspired by that of fearsome samurai Date Masamune.

04 Character names such as Yoda and Chewie may have origins in Japanese language.



03

(comic books), widely available in the U.S. throughout the 1970s. There are superficial echos with *A New Hope* in 1974's *Space Battleship Yamato*, a manga and anime directed by Leiji Matsumoto, which features an evil empire, vast starships, and even blueprints for

a 'wave motion engine' delivered by an exotic female character. On American television during the 1970s, Japanese shows like *Astro Boy* (1963-66), *Gigantor* (1963-66), and *Speed Racer* (1966-68) were prevalent.

Even several of the names for key *Star Wars* characters appear to have little-known Japanese origins. For example, the great Jedi Master Yoda's name may come from the Japanese word 'yoda' which means to 'foster, bring up, develop, or nurture,' all very suitable for a master who teaches younglings as seen in the prequels and who takes on the responsibility of training Luke in *The Empire Strikes Back*.

Early drafts of *Star Wars* included a character called "Chuiie Two Thorpe," who later became a pilot called "Chewie." Eventually that name evolved into Chewbacca, and was given to Han Solo's shipmate,

04





but the word itself was originally heard in a random line of wildtrack dialogue from Lucas' earlier movie *THX 1138* (1971). Another possible root for the name can also be traced to Japan. The word can be broken down into the Japanese phrase "chuu" meaning "middle" and the near-profanity "baka" which means "fool" or "idiot." Put those together and you have Chuu-baka, the fool-in-the-middle.

Famously, in his process of visualizing the dynamic space battles for *Star Wars*, Lucas drew from aerial dogfights from war movies. One of the most influential was *Tora! Tora! Tora!* (1970), a Japanese-American co-production (originally involving Kurosawa) about the 1941 raid on Pearl Harbor. Lucas taped films like this, *The Bridges at Toko-Ri* (1954), and *The Dambusters* (1954) from television, then transferred clips to 16mm film. "I'd edit it according to my story," Lucas said of his accumulated dogfight footage in the documentary *The Making of Star Wars*. "It was really a way of getting a sense of the movement of the spaceships. One of the key visions I had was of a dogfight in outer space with spaceships—two ships flying through space shooting each other. I said, 'I want to make that movie.

## **In looking back to these mythical tales from Japan, *The Mandalorian* adds hugely to the depth and resonance of modern *Star Wars*.**

I want to see that.'" The Japanese influence helped bring a key element of *Star Wars* to dynamic life, filtered through Lucas' unique lens on his story.

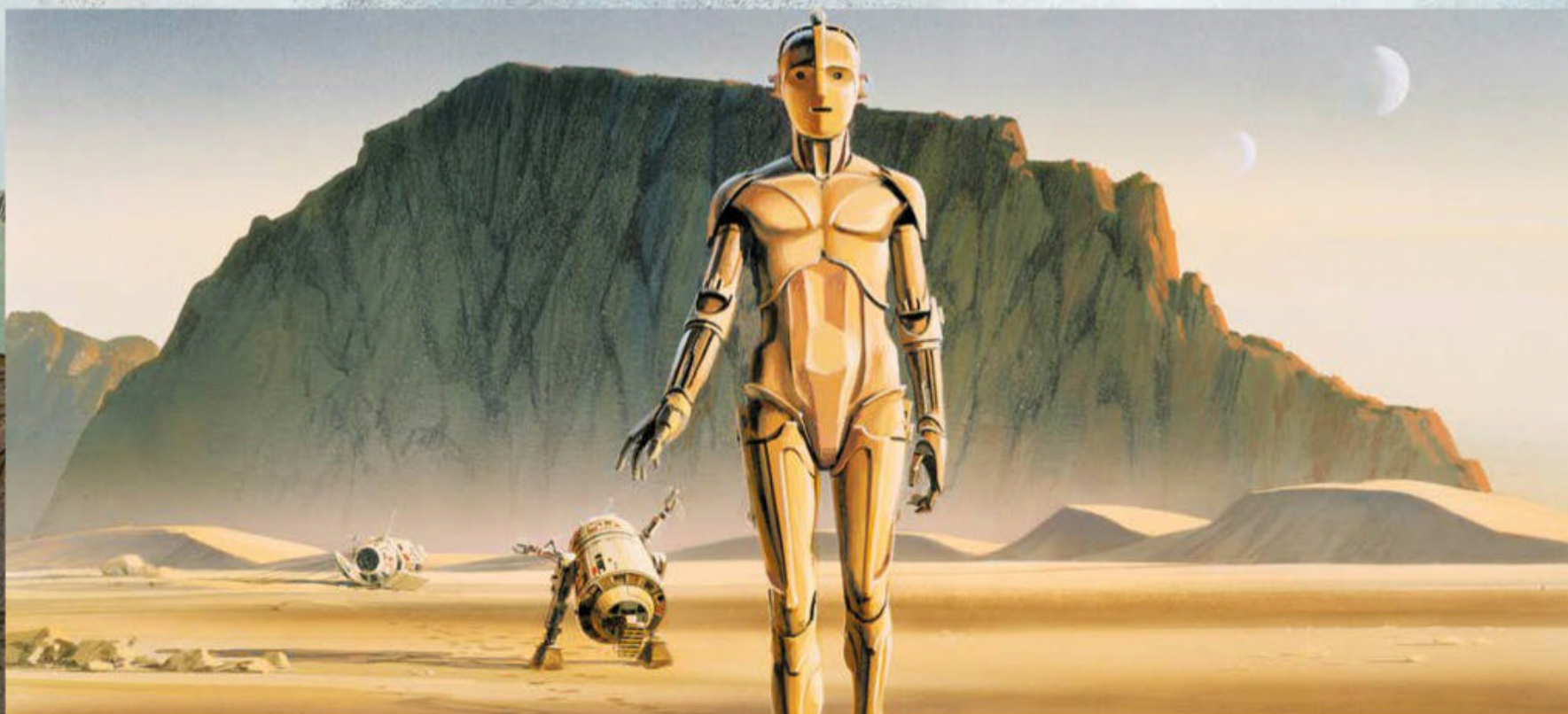
The influence of Kurosawa movies on *Star Wars* continues today, as is evident in several episodes of *The Mandalorian* (2019-present), such as Chapter 13, "The Jedi"—written and directed by Dave Filoni—which pays visual homage to the Japanese director's work. Bryce Dallas Howard revealed in *Disney Gallery: Star Wars: The Mandalorian* (2020) how she looked to Kurosawa for directorial inspiration while shooting her Season One episode, Chapter 4, "Sanctuary".

Mando's travels with Grogu echo Japanese stories like the 18-volume *Lone Wolf and Cub* manga series, in which a rogue samurai warrior travels through Edo Japan with his three-year-old son in tow (literally in a wheeled cart, much like Grogu's floating pram). There were six *Lone Wolf and Cub* movies in

the early 1970s (known as the *Baby Cart* series), but the best known was released in the West under the title *Shogun Assassin* (1972, *Lone Wolf and Cub: Sword of Vengeance*). In looking back to these mythical tales from Japan, *The Mandalorian* adds hugely to the depth and resonance of modern *Star Wars*.

All the myriad influences that went into *Star Wars*, prime among them Japanese film and culture, were "out there" in the ether in the mid-1970s. It took the unique filter of George Lucas to put it together in the shape of *Star Wars*, launching a saga both intensely personal but also utterly universal. That's why Lucas' almost five-decade old creation has endured—it was grown from solid storytelling roots reshaped by a unique mind. Examining the Japanese influences on *Star Wars* merely scratches the surface of Lucas' inspirations. However, if it provokes interest in Kurosawa, history, and anime (as *Star Wars: Visions* most surely will) it could be someone's first steps into a larger world... 🗡️

05 Telling the *Star Wars* story through its two lowliest characters—the droids—had its roots in Akira Kurosawa's *The Hidden Fortress* (1958).



05



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# A CERTAIN POINT OF VIEW

Our resident *Star Wars* expert, Jay Stobie, consults his library of holocrons and ancient Jedi texts to answer your questions about the events, people, and places of the galaxy far, far away....

*"I've always loved Greedo, but he can't be representative of his entire species. What else do we know about Rodian society? They can't all have been scum and villains."*

**George Thomson, U.K.**

Considering that Greedo has been the most prominent Rodian in the eyes of *Star Wars* fans since *Star Wars: A New Hope* (1977), it's understandable that the bounty hunter's malicious behavior has often overshadowed his home planet's other achievements. Greedo's nefarious activities stretched back to the Clone Wars era, where the young Rodian took on a

job for the Trade Federation that involved kidnapping the children of the Pantoran chairman, Baron Papanoida, as a means of forcing Pantora to side with the Separatists. At some point after Order 66 transformed the Republic into the Empire, Greedo was again employed to undertake a dubious task, sent by Jabba the Hutt to steal the lightsaber of fallen Jedi Master Ki-Adi-Mundi.

The Rodian continued to work for Jabba until his unsuccessful attempt to cash-in on a bounty the crime lord had placed on smuggler Han Solo for dumping an illicit cargo. Greedo caught up with Solo at the Mos Eisley Cantina, but only

## ■ Rodian Reputations

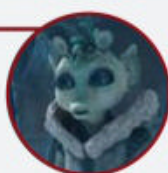
### Onaconda Farr

A friend of Padmé Amidala, the Rodian senator Onaconda Farr betrayed her to the Separatists in return for food for his starving population. Farr rededicated himself to the Republic, but this brief lapse in judgment led to his death at the hands of aide Lolo Purs.



### Ganodi

During her time as a Jedi initiate, Ganodi visited the Crystal Cave on Irum in search of the kyber crystal that would power her lightsaber. When Weequay pirates derailed the mission, Ganodi and her fellow initiates confronted General Grievous himself and rescued Ahsoka Tano.



### Tseebo

An old friend of the Bridger family, Tseebo sported Lobot-tech headgear and was initially employed by the Galactic Empire on Lothal. However, after the Rodian used his cybernetic implant to steal secret Imperial schematics, Tseebo went on the run and was saved by Ezra Bridger and the Ghost's crew.







one of them left the table alive. Memories of this brutal exchange have painted a dubious picture of the Rodians, but, in reality, Rodia was considered to be a vital member of the Republic by no less than Naboo senator Padmé Amidala, despite its location in the Outer Rim territories and comparatively small population.

Covered with swampy jungles that teemed with abundant flora and fauna, Rodia's surface was dotted with transparent domes that housed its population. Rodian architecture embraced the wildlife which surrounded it, indicative of the highly developed and artistic culture that constructed these conurbations. Luminescent



### Hype Fazon

In the early days of the First Order's grab for power, Hype Fazon proved to be an outstanding racer who piloted his vessel *Green Ace* while based on the *Colossus*. Talented and driven, Fazon was also known for his abundant bravado, tremendous ego, and a seemingly insatiable need for attention.



### Chussido

A member of Enfys Nest's Cloud-Riders, Chussido accompanied the rebel leader on their mission to steal coaxium from Tobias Beckett's gang on Savareen. A Rodian bounty hunter who looked very much like Chussido operated out of Nevarro decades later, although any connection between the two is unverified.







## Rodia within the Republic

### 22 BSW4

- With a Republic relief effort delayed, Rodia aligned with the Separatist cause and handed Padmé Amidala over to Nute Gunray. Assisted by Jar Jar Binks, Amidala escaped and convinced Senator Farr to rejoin the Republic.

### 21 BSW4

- Bounty hunter Cad Bane tortured Bolla Ropal to death before capturing several Force-sensitive children, including Rodian Wee Dunn, for Darth Sidious's vile experiments.

### 21 BSW4

- Several Republic senators, including Rodian Senator Farr, who opposed a bill enhancing Chancellor Palpatine's governmental reach, were taken hostage by Cad Bane.

### 21-20 BSW4

- Along with Padmé Amidala and Bail Organa, Senator Farr spoke out against a bill increasing the military budget and became a victim of violent intimidation.

### 19 BSW4

- Young Rodian Ganodi was among a group of Jedi initiates that traveled to Ilum in search of kyber crystals they could use in the construction of their lightsabers.

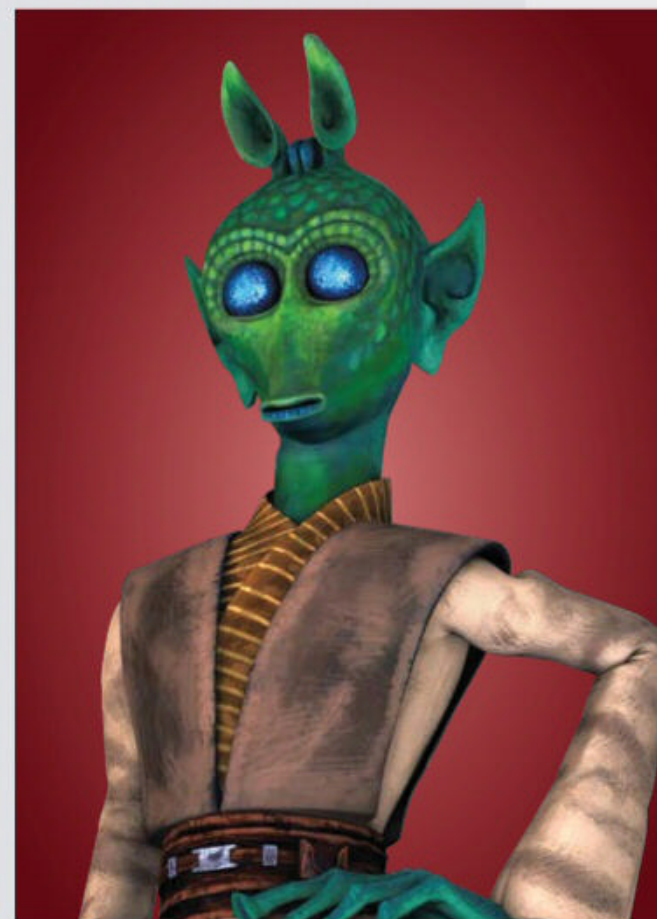
### 10 BSW4

- Chussido, a member of Enfys Nest's Cloud-Riders, helped the burgeoning Rebellion acquire a batch of valuable coaxium.

## Guardian Of The Force

One of the most notable Rodians was Bolla Ropal, a Jedi entrusted with the kyber memory crystal that held a list of the galaxy's Force-sensitive children. This information represented the future of the Jedi, as each name was a potential recruit for the Jedi Order. After stealing a holocron from the Jedi Temple, Cad Bane captured Ropal so that he could coerce the Jedi into opening the device and accessing the crystal.

Bane tortured Ropal, but the valiant Rodian resisted the pain and sacrificed his life to safeguard the list. The bounty hunter eventually retrieved the data and kidnapped several children, including the Rodian Wee Dunn, to be experimented upon in Darth Sidious's laboratory. Anakin Skywalker rescued them in the nick of time.



- ▶ plants and vines scaled the walls of meticulously constructed towers, with blue spires that had a sparkling sheen reminiscent of the enchanting sparkle of Rodian eyes. City floors sat just above the water line and allowed citizens to catch glimpses of massive kwazel maw creatures swimming below.

Although an advanced society that made every effort to avoid conflict, there were exceptions to the Rodian's pacifist tendencies. They did not always feel the Republic treated them with the importance or respect they felt they deserved. Facing a planetary food shortage, Senator Onaconda Farr resorted to subterfuge to secure supplies for his people, selling Amidala out to the Separatists when aid from the Republic was not forthcoming. The Rodian leader soon had second thoughts, however, and swiftly recanted that betrayal after witnessing Nute Gunray's affinity for torture and execution. As a result, he reaffirmed Rodia's commitment to the Republic. Upset that Farr's temporary involvement with the Separatists had dragged Rodia into the conflict consuming the galaxy, aide Lolo Purs later elected to poison her superior as punishment. As within any culture, things can get complicated.

While Greedo represented the shadier side of his species, Rodians clearly played a variety of roles within galactic society. From young Anakin's enthusiastic childhood friend Wald to Max Rebo Band member Greeata, we have witnessed Rodians as politicians, performers, defectors, Jedi, rebels, pilots, hoodlums, and heroes. Rodia's artfully crafted cities, intricate social structure, peaceful intentions, and incorporation of nature into their architecture all point to a forward-thinking society with a rich and varied history. 🍷

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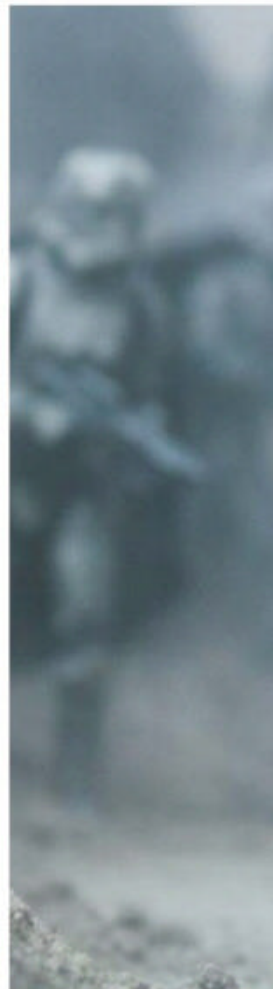




# STAR WARS INSIDER

# WORLDWIDE

CELEBRATING THE SAGA



## ALL THE MUD ON MIMBAN

Photographing Imperial troopers in action

**A** United States Army veteran who became a *Star Wars* fan during *Star Wars: A New Hope*'s original theatrical release in 1977, Arnold was immediately drawn to the Imperial stormtroopers that

followed Darth Vader into battle. "The story and aesthetic George Lucas brought forth spurred a life-long love of art and design for me," he says. "Ever since seeing stormtroopers breach the Tantive IV

and telling people to move along in Mos Eisley, I've just always had a fascination with them. The design of their armor is timeless."

Calling upon his military background, Arnold attempts to





## INSIDER NEEDS YOU!

We want to hear from you! Tell us about your *Star Wars* experience. What made you want to become a fan? What have you done in the name of *Star Wars*? Tell us your *Star Wars* story by sending your photos, art, and letters here:

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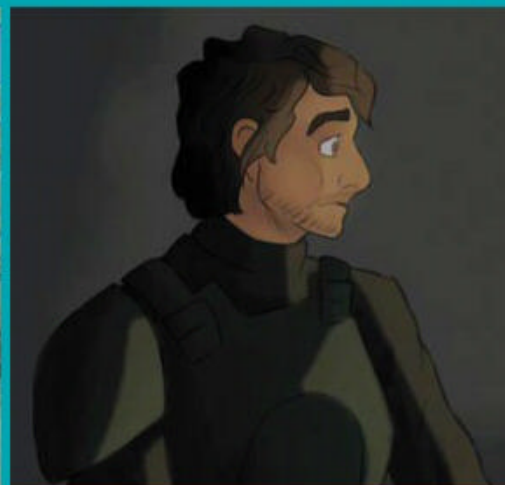
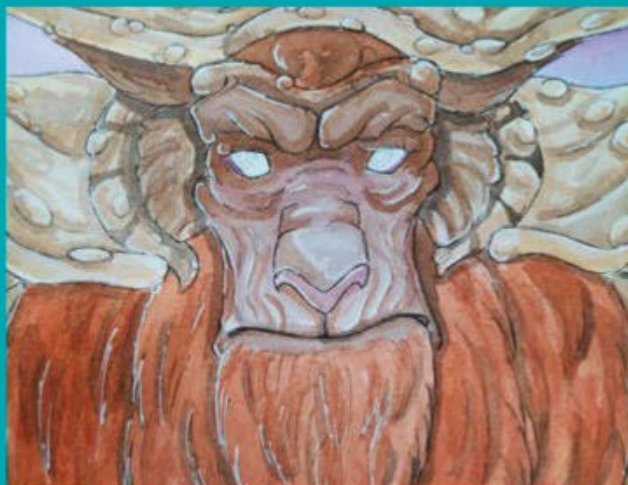


convey realism with his toy photography. “My setups range from very elaborate to very simple, depending on the inspiration and scale of the shot,” reports the fan. “I often mix 6-inch figures with 3.75-inch figures and vehicles to add a sense of depth and place.” The hobby has required Arnold to become an adept diorama and scene builder to supply stunning backdrops for his photo shoots.

The mudtroopers and Mimban stormtroopers from *Solo: A Star Wars Story* (2018) are particularly special for Arnold, who served as an infantryman. “I spent a lot of time in the mud and swamps during my time at Fort Polk, Louisiana,” recalls the fan. “The Mimban scenes in *Solo* are the only glimpse we’ve ever gotten of a full-on ground war in *Star Wars*.”

# ARTISTS’ ALLEY

Talented *Star Wars* fans share their amazing drawings inspired by the galaxy far, far away....



## 01 “BENDU” AND “DIN DJARIN” BY KATE JOAN

Kate Joan sketched Bendu during an exam session, hence her decision to paint an entity often seen as a calm, patient teacher. “*Star Wars* got me used to vivid colors and bright light,” she says about the image. “But at that particular moment, pale brown appealed more to me.” Portraying an unmasked visage of the Mandalorian from Chapter 15, “The Believer,” also came down to the scene’s colors. “Sunlight through the thin slits of the windows highlighted that nothing is ever absolutely dark or bright—especially in a universe that is in constant conflict between good and evil,” explains the artist.



## 02 “AHSOKA TANO IS LIGHT” AND “GROGU CALLING LUKE” BY MARIO PINO

Based in Colombia, Mario Pino was taken aback by actor Rosario Dawson’s stunning portrayal of Ahsoka Tano in *The Mandalorian* (2019-present). “I wanted to depict her staring at the light from her lightsabers in the middle of the dark forest on Corvus,” relates the artistic fan. Equally impressed by the Child’s ability to communicate through the Force, Pino turned his attention to a pivotal moment on the planet Tython. “Elements like the rock lit with the Jedi language, the energy field surrounding it, the blue sky, the ruins of the Jedi temple... It had to be seen all in one frame.”



## BOUNTY HUNTERS

Scouring the galaxy for the stars of *Star Wars*...

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## BILL BURR

Mayfeld the Force be with him

**D**uring his graduation reception at Suffolk University Law School in Boston, Stephen Hekimian was shocked to see Bill Burr, one of his favorite comedians, in attendance. "My brother Colin and I went to speak with Bill and he was hilarious, friendly, and kind enough to take this photo with us," recounts Hekimian.

"*Star Wars* has meant a great deal to me since I was eight years old," Hekimian says. "Bill Burr's appearances as Migs Mayfeld on *The Mandalorian* (2019-present) showcase his trademark sense of humor, but also his acting ability, exhibiting dramatic depth." The loyal fan would have been fascinated to learn more about Mayfeld, but for one sad truth. "I would have loved to see Migs Mayfeld return if not for the character's untimely 'death' in that Imperial refinery explosion," Hekimian says with a knowing smile.

01



01 Stephen Hekimian (right) poses with his brother Colin (left) and Bill Burr (center), who played Migs Mayfeld in *The Mandalorian*.

WORLDWIDE



## MAKING A MARSHAL

Bringing *The Mandalorian's* Cobb Vanth to life

**W**hen Bruno Santos isn't at work or spending time with his cat, Beans, the intrepid *Star Wars* enthusiast can almost always be found building cosplays. "I am a project-orientated person and always have something new to work on," explains Santos. "The world of Jedi and bounty hunters is enthralling, and I love the western motifs in *The Mandalorian* (2019-present). The themes of family, sacrifice, doing the right thing, and friendship resonate deeply with me. Also, lightsabers are just so cool."

Santos was particularly drawn to the show's second season premiere and its introduction of Mos Pelgo's marshal, Cobb Vanth. "The episode was such an explosive return," says the cosplayer. "Cobb Vanth was a great addition to the world. His look was a perfect combination of cowboy and sci-fi armor, and that was when I knew I had to cosplay him."

Santos began his journey with a red shirt and cargo pants before adding elements of Boba Fett's armor that he crafted from EVA foam. The 25-year-old fan's love for building armor helped significantly with the

project, but Boba's signature jetpack proved to be more of a challenge that required quite a few educated guesses. "I modeled the belt buckle and some other parts and printed them on my 3D printer," says Santos. "The helmet is a modified Hasbro Black Series Boba Fett Helmet. Everything else is thrifted or found."

"As of now, my cosplay of Cobb Vanth is kind of a bunch of mix-and-matched parts," admits Santos, who enjoys the reactions that his Cobb project evokes. "It feels great being everyone's favorite Marshal! And hopefully by the time conventions come back, I will only make it better and more screen accurate."







# ENGAGED TO THE FORCE

Finding love and family through a galaxy far, far away

**B**eth traces her love for *Star Wars* back to special childhood memories with her father. “My dad has been handicapped my whole life, and unable to do most things a father could,” explains Beth, also known in the cosplay community as **Darth Pool**. “One of our favorite pastimes was to watch science fiction. I saw the original trilogy right before *Star Wars: The Phantom Menace* (1999) came out. I fell in love with the idea of using the Force and moving things with my mind.”

A visit to San Diego Comic-Con led Beth and her brother to discover an interest in cosplay. While attending a *Star Wars* event in 2015, Beth became friends with the man who would become her husband. To capture their engagement on film, the pair engaged the services of popular fan photographer Brandon Jackson, and the couple cosplayed as Leia and Han Solo to demonstrate their love for one another.

“I always felt a strong connection to Princess Leia, because she didn’t let anything stand in her way,” says Beth. “She fought against what was thought to be a losing battle with the power of hope. She represents strength when facing insurmountable odds.” Beth has also taken inspiration from the familial bonds displayed by the Mandalorians.

From watching films with her father to cosplaying with her brother and meeting her husband, Beth equates the franchise with family. “*Star Wars* has brought my family together, and cosplaying has helped keep us together,” Beth elaborates. “This epic saga has changed my life in wonderful ways, and I’ll keep making costumes to show it.”





# TK-101

HINTS, TIPS, AND IDEAS FOR CRAFTING  
YOUR OWN *STAR WARS* GALAXY



## “CHEWIE, WE’RE HOME!”

In this edition of TK-101, we bring a piece of the *Millennium Falcon* home as wall art in a scaled-down version of our dream *Star Wars* room.

WORDS: CHRISTOPHER COOPER

**T**K-101 has been enviously watching the exploits of creative fans who’ve transformed their basements, lofts, garages, or even rest rooms into havens of *Star Wars*-themed goodness, from Imperial home cinemas to personal *Star Wars* museums. But while the thought of building a corner of the *Star Wars* galaxy in our own place sounds like a fantastic project, there’s one small problem—there’s no spare room chez TK-101.

### Dream Big, Build Small

Thankfully, one of the hallmarks of being a maker is using our creativity to overcome such a minor technical issue, and we determined to make the *Millennium Falcon* part of our home. All we had to do was work out how!

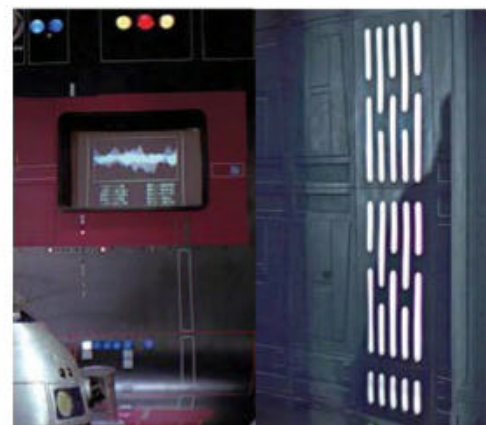
There isn’t a single project that springs into being without some forethought and planning. Often that can take weeks, months, or even longer. Time spent thinking about what you’re trying to achieve

is never wasted, and potential problems can be ironed out without spending a dime. It pays to plan.

In the case of our proposed room build, we had to be honest about the practical limitations of making something so ambitious a reality. Along with the space limitation there was also our budget to consider, as TK-101 suffers from the kind of cashflow that Han Solo and Chewbacca know only too well. Already we could see that we’d have to scale things down, so what were our options? Then it hit us like an asteroid—while we might not have an entire room to transform into a YT-1300 freighter, we had some spare wall space. So why not recreate sections of the *Falcon*’s cockpit as wall art instead?

### From Concept To Cockpit

With a more realistic goal in mind, it was time to break out the most important tools in any maker’s arsenal—a notebook and pencil. Just like the concept artists of the *Star Wars* movies, getting ideas

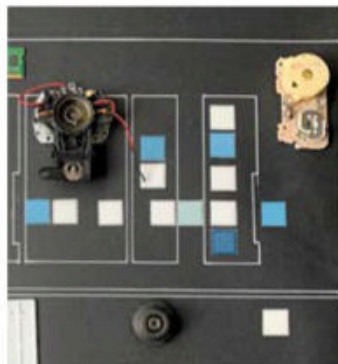
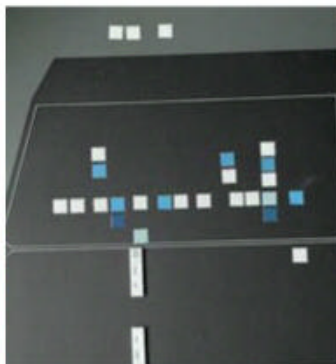
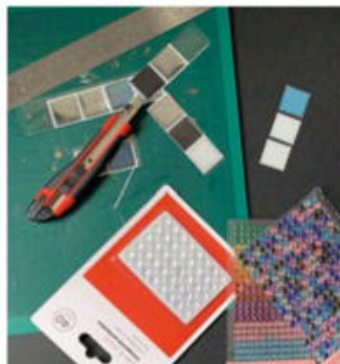


### STAR WALLS

While TK-101 fixated on making the *Millennium Falcon* cockpit into wall art, other iconic *Star Wars* panels could be recreated in the same A1 format!

down on paper is the best way of figuring out what a make will look like, how it might function, and what practical resources we’d need to buy. In the case of our *Falcon* wall art, our concept sketches suggested that we’d need to use lightweight materials, and that a duo of panels could effectively represent enough of the iconic rear bulkhead of the cockpit to make us happy. Our scale would be determined by the size of the A1 mount card that would be the basis for each panel—23.39 inches wide by 33.11 inches tall.

Ever budget-conscious, we looked through our stock of bits and bobs to see what we already had and found some expanded polystyrene packaging that would be ideal for the door padding. A trip to the local dollar store turned up some self-adhesive mosaic “tiles” that were a close-enough match to the white and blue control buttons







ubiquitous to every *Star Wars* computer panel, and tiny stick-on jems were ideal replacements for LEDs. We also grabbed some white and red acrylic paint markers to add line details to our panels.

### “Hear Me, Baby? Hold Together!”

Thanks to our forward planning, the panels came together relatively

easily, although we made sure to take time to measure everything once then again to avoid mistakes (and yes, we still made more than a few!) Mapping our measurements out on the back of the card with marker pen meant we could mess things up without anyone ever knowing. We cut the polystyrene for the padding with a heated wire, covered each piece with tissue

paper and PVA glue, then painted and weathered them. Our greeble mantra was “Almost there,” with a liberal splash of silver spray paint

As you may have realized by now, TK-101 is no expert. We bodge, we improvise, and we eye-ball, but that’s half the fun! Our aim is to craft something that works for us, and—like the *Falcon*’s errant captain—make things up as we go along! 🐼





# The *Star Wars* Archive

The behind-the-scenes  
story of a galaxy far,  
far away....

## SPARE PARTS

Phoebe Waller-Bridge starred as L3-37, Lando Calrissian's droid co-pilot and somewhat belligerent companion in *Solo: A Star Wars Story* (2018)—a role that required her to shoot her scenes wearing a costume that combined droid parts with a head-to-toe, bright green bodysuit.

The footage enabled Industrial Light & Magic to seamlessly match the actor's physical performance as the rebellious droid with the entirely digital version of the character as seen on screen. Describing her as "a self-made droid," Waller-Bridge explained that L3-37, "Gave herself a voice and limbs, and was able to do lots of things that she wouldn't have otherwise been able to do. It was great to be able to play such a strong woman in this galaxy, even though she's a droid." ▶





01 Phoebe Waller-Bridge wearing her greenscreen bodysuit and L3-37 costume on the set of *Solo: A Star Wars Story* (2018). Photo by Jonathan Olley.



02



03



02 Phoebe Waller-Bridge during an L3-37 costume fitting.

03 Concept art by Adam Brockbank showing an early iteration of L3-37 (right).

04 Waller-Bridge and director Ron Howard on the Kessel spice mine exterior set.

05 Phoebe Waller-Bridge (L3-37) relaxing between takes.

06 L3-37 concept art by Glyn Dillon.



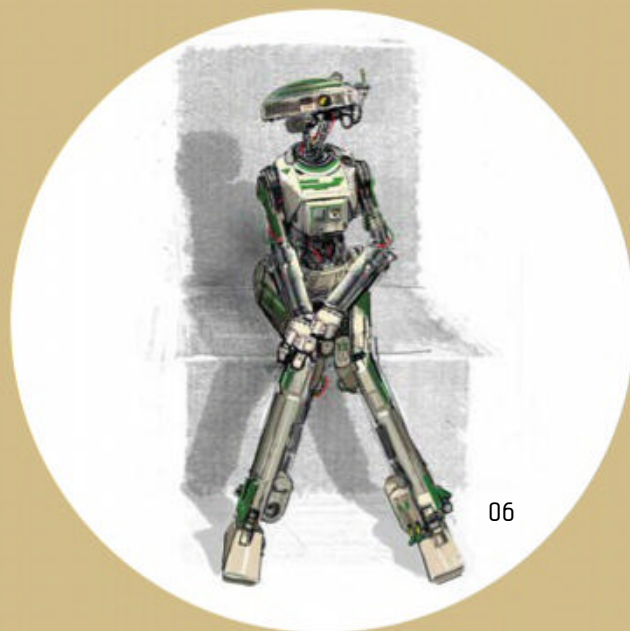
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05



06



## Light Speed

“Going into hyperspace felt unbelievably real,” reveals Phoebe Waller-Bridge of her favorite moment making *Solo: A Star Wars Story*.

“You’re an adult. You know it isn’t *real*, but when we pressed a lever and the stars came, Donald Glover (Lando Calrissian) and I just went ‘Aaaahhhhhh,’ like we were really there.”

In reality, high-resolution LED screens surrounded the *Millennium Falcon* cockpit set (pictured below), onto which the effects animation of the jump to lightspeed played as stage hands rocked the set to emulate space turbulence. 🌀









EXCLUSIVE FICTION



# STAR WARS

THE HIGH REPUBLIC

## STARLIGHT

# Past Mistakes

PART ONE

By Cavan Scott



**Previously:**

The galaxy is reeling following the Nihil's devastating attack on the Republic Fair on Valo. Chaos reigns as the anarchistic marauders make their presence felt in systems far and wide, while Starlight Beacon is called into action as a hub for the Republic's coordinated mission to strike back....



elko Jahan let out a long breath as she closed the channel to Starlight Beacon's main control hub.

She had just overseen yet another deployment of Jedi Vectors, the third of the day, the sleek fighters encased in the triangular hyperframes that would allow them to make the jump to lightspeed. The drift, commanded by Frozian Jedi Nooranbakarakana, was speeding to

collapse in a heap on her bunk. Perhaps she could grab a quick caf from the concourse before the next crisis hit. The trill of her comlink told her that wasn't going to happen.

"Jahan here," she said, trying to keep the weariness from her voice as she answered the call.

"Administrator, are you busy?"

Velko tried not to sigh audibly at the sound of Ghal Tarpfen, the Beacon's Head of Republic Security. What a question to open with. Who wasn't busy these days?

"What do you need, Chief?"

"There's a... fracas happening in Hangar Bay Four."

"A 'fracas?'"

"Can you swing by? Like, now?"

Velko pinched the bridge of her nose. A headache was forming behind her eyes.

"Can't anyone—"

The Mon Cal didn't let her finish. "I'd go, but I'm processing Nihil prisoners brought in by Firebird Squadron."

argument between a visiting spacer and a very particular Trandoshan. Jedi were supposed to be calm and controlled at all times, but there was no mistaking the outrage on Master Sskeer's green face. When Velko saw him, the hulking Trandoshan was ripping the lids off packing crates with his sole arm, the other—although now growing back—having been lost in battle before Velko arrived on Starlight. Sskeer was known to be a force to be reckoned with at the best of times, but the situation was made oh-so-much worse by the fact that Velko recognized not just the ship the Trandoshan was standing in front of, but the trader he was arguing with.

"Vane?"

The last time she had seen Vane Sarpo, the Vuman had been covered in mud from the battlefields of Soikan, a 599-repeating blaster in his hands and a gash bleeding heavily above his left eye. Now only a ghost of a scar remained on his forehead, and his filthy combat fatigues were replaced by a luxurious silk

## LIFE HADN'T EXACTLY BEEN QUIET SINCE VELKO'S POSTING TO THE BEACON, BUT THE LAST FEW MONTHS HAD BORDERED ON MAYHEM.

assist Marshal Kriss, who was currently engaged in a battle with Nihil raiders in the Magaveene system.

Life hadn't exactly been quiet since Velko's posting to the Beacon, but the last few months had bordered on mayhem. Operation: Counterstrike was the official response to the atrocity on Valo, where the Nihil had razed the Republic Fair to the ground. Starlight was in the thick of the action, the launchpad of dozens of missions to flush the Nihil out wherever they were hiding. Velko's days—as well as most of her nights—were now spent coordinating various attacks, largely acting as a liaison between the Jedi and assorted Republic Defense Coalition forces. She'd thrived at first, the heightened emotions on the station reminding her of her previous life in the trenches of Soika, but now the adrenalin was starting to run thin. Now she was tired to her bones.

Velko checked her chrono. It would be another four hours until she could

"How's that going?"

"Good," Tarpfen replied. "I'm only two dozen behind schedule, which is better than yesterday. The last thing I need is to hotfoot it all the way over to bay four..."

"When I'm in the next section."

"You got it. I would say please but--"

Velko couldn't help but smile. "But it gives you a rash."

"That and grilled ormachek. So can you?"

Velko's relationship with Ghal had been rocky at first, but the two had become closer of late, thrown together by the crisis following Valo. She wouldn't say they were friends yet, but they were heading in that direction.

"I'm on my way," she said, making for the doors. "But you owe me one."

\*\*\*

Oh, how Tarpfen owed her...

The 'fracas' turned out to be an

shirt that perfectly matched the color of the electric blue tattoos that covered his face, the elaborate pattern of lines and symbols having grown considerably since they'd last met.

"Velko!" Vane exclaimed, his dark eyes lighting up when he saw her. "Velko Jahan. What in Vuma's name are you doing here?"

"I thought the uniform would be a clue," she said, crossing her arms.

"It certainly suits you," he said, looking her up and down. The old Sarpo charisma was still there, although many—including Dagni, Velko's closest confidante back in the Liberation Force—had considered it rather more smarm than charm.

"You know this... individual?" Sskeer hissed, his voice even more sibilant than usual.

"Of course," Vane cut in with a cheeky grin before she could answer. "We're old—"

"Friends," Velko cut in quickly not



knowing what secrets Vane was about to spill in front of the Jedi.

Vane pursed his lips. "More than that, I'd say."

"We fought together," she explained, ignoring him. "During the civil war on my homeworld."

Sskeer appraised the Vuman with distrust. "He is not Soikan."

"And you are a very observant man... I mean, lizard... I mean... what do I call you?"

"Jedi," came the rumbled reply.

Vane chuckled, utterly oblivious to either Sskeer's frustration or Velko's mortification. "I suppose I used to be a... soldier of fortune."

Sskeer's lip curled to show a row of sharp teeth. "A mercenary."

"But not anymore," Vane told him. "Now I am a humble trader, along with Crune over there." He nodded to a nervous-looking Peasle who was trying her best to seal the crates that Sskeer had been investigating. Velko couldn't blame the little insectoid for being skittish.

genius. Just look at these?"

He rummaged in the crate and produced a model of a spacecraft that was both familiar and almost comically wrong.

"A Jedi Vector?" Velko said.

"Absolutely."

"A Jedi Vector with six wings."

Vane frowned at his merchandise.

"How many are they supposed to have?"

"It doesn't matter if they have four, six, or seven hundred," Sskeer growled.

"They are not being sold on this station."

"But why?" Vane asked, throwing his arms wide to take in the entire bay.

"Look at this place. People come here from all over the Outer Rim, and why?"

"For help," the Transdoshan told him.

"Wrong." Sarpo actually went so far as to prod Sskeer in the middle of his barrel chest. "To see you all. To see the Jedi! And what better than to take a souvenir of their trip away with them. In fact, I'm sure my snaggletoothed friend could whip up a quick statue of you. Folk would go crazy for that. Seriously, they

ceramic receptacle on the table in front of her, the lopsided graphic of Starlight Beacon printed upside down.

Vane took a sip of his ale. "It was worth a try. What is it with that guy anyway? I thought Jedi were supposed to be all one with the universe." Vane illustrated his point by wiggling his long fingers in front of his face. "I thought he was going to rip my arms off."

"The least you mention arms, the better," Velko said pointedly, rubbing the back of her neck. "Sskeer is... a special case. Under all that bluster he's..."

"Yes?"

She shook her head, looking up at the domed ceiling. "Actually I have no idea. Cantankerous? Surly?"

"A pain in the—?"

"Another drink?" Velko jumped at the sudden interruption from the waitress droid who had hovered up to them.

"Not for me," she said, before quickly adding: "And not for him either. We're not staying."

Vane blew out air as the waitress

## VELKO STEPPED IN BETWEEN THEM AS THE TRANDOSHAN TOOK A DANGEROUS STEP TOWARDS THE TRADER. "MASTER SSKEER. LET ME DEAL WITH THIS."

Peasles were timid beings at the best of times, liable to roll up into a ball at the first sign of trouble. A disgruntled Jedi Master definitely counted as trouble.

"What are these?" Velko said, reaching into the nearest crate and extracting a small plastic statuette.

"They are an insult," Sskeer informed her, looking as if he couldn't decide whether to crush the offending item or boot it out of the nearest airlock.

"They're art," Vane said, going to remove the statue from Velko's grasp. She pulled it away sharply, turning it over in her hands. The figure was of a woman with long blonde hair holding aloft a glowing sword, robes billowing behind her in the most melodramatic way possible.

"Is that supposed to be—?"

"Jedi Master Avar Kriss," Vane said proudly. "The Hero of Hetzal herself. Aren't they great? I picked them up from the most talented Snivvian sculptor on Cadomai Prime. Seriously, the guy's a

would fly off the shelves."

Velko's heart sank even lower as Vane glanced at Sskeer's armored stump. "Should I get him to do one arm or two?"

Stars alive! What was he thinking?

Velko stepped in between them as the Trandoshan took a dangerous step towards the trader. "Master Sskeer. Let me deal with this."

The Jedi actually growled, deep in his throat. "I don't want to see those things in any of the shops on any of the concourses. They are not to be sold on Starlight or anywhere else."

"Fine," Vane said behind her. "I get it. No statues." There was a pause and a rustle and Velko really didn't want to turn around. "But what about a souvenir mug?"

\*\*\*

"What about a souvenir mug?"  
Velko looked down at the cheap

continued to the next table. "Spoilsport."

"You're lucky I didn't order you off the station immediately."

"And miss the pleasure of my company?" Vane gave her his best smile. The same smile that had got her into all kinds of trouble in the past. "You wouldn't do that, not after all this time."

She tried not to grin back. It was good to see him, and even better to get off her feet, taking the break that she had been promising herself for at least three work cycles. They'd come to Unity, Velko's favorite tapbar on the station, a bustling watering hole at the foot of the merchant's tower. Nurse Okana had introduced her to the place not long after Velko had first arrived, and it was a good alternative to the bars frequented by Republic staff, meaning they could relax without being bothered about work. At least that was the idea. It had been weeks since Velko first tasted what had swiftly become her favorite drink, a Teralov Thruster garnished with fresh olap from



the station's bio-gardens, an admittedly flamboyant drink that Vane was now regarding with some amusement.

"What would your squad say if they saw you with that?"

Velko took another sip. "They'd probably charge me for desertion. Only gagic rum for Soikan's finest."

The way he was looking at her made her flush all over again. "You happy here, Vel?"

She nodded. "Of course."

"You look tired."

"And you look more colorful than ever," she said, pointing at the blue lines on his face. "I thought you weren't getting any more tattoos."

His smile faltered for a second as he rubbed his patterned cheek. "You know me. I always like to stand out in a crowd." She was about to ask if he was okay, when he steered the conversation back to her. "I'm just surprised to see you here of all places. Wearing that uniform, playing diplomat with Jedi."

"I'm doing a lot more than that."

like this..."

Velko frowned. She could always tell when Vane wasn't telling the truth... or when he was distracted. As he spoke, his gaze flicked over her shoulder, looking intently at something—or someone—behind her.

She turned to see a stunning female Zeltron sitting at the bar next to a massive Houk who was only slightly less imposing than Sskeer. The Zeltron was looking back.

Velko put down her drink, shaking her head. How could she have been so stupid? Vane's wardrobe had changed but his habits obviously hadn't... or his wandering eyes. Once a player, always a player.

She stood, straightening her tunic with a sharp tug. "I should have left you to Sskeer. I'd clear out if I were you."

His attention snapped back to her. "Sorry?"

"Your ship..."

"The *Rapscallion's Heart*."

"I think you'll find the docking

no-strings-attached whatever-it-was-they-had suited her fine. So why react so badly now? She must have been more exhausted than she thought.

Thankfully the logs showed that the *Rapscallion's Heart* hadn't departed yet. The least she could do was apologize. But when she arrived back in Hangar Bay Four Vane Sarmo wasn't alone. She'd half-expected to find the Zeltron with him, but not the Houk who was peering into one of the crates. That was until he spotted Velko making her way through the docked ships, and slammed the lid shut, the sudden noise shocking Clune so much she immediately curled into a ball.

"Velko!" Vane exclaimed, a little too loud, raising his hands as if to ward her off. "I'm leaving. I promise. I just..."

His words trailed off and Velko felt a tug in her stomach, an instinct she had learned to trust not just about Vane, but anyone who wasn't telling the truth.

"Open the crate," she commanded brusquely.

## VELKO FELT A TUG IN HER STOMACH, AN INSTINCT SHE HAD LEARNED TO TRUST NOT JUST ABOUT VANE, BUT ANYONE WHO WASN'T TELLING THE TRUTH.

"I don't doubt it, but... after everything we went through on the fields of Dionas, don't you want to see the galaxy rather than being holed up in one place?"

At first Velko didn't know what to say, but once she started to answer the words didn't stop coming. "This feels like it matters you know, the work we're doing here, especially since Valo. People are looking to Starlight for help, not just because of the Jedi, but because we offer certainty in an increasingly uncertain galaxy. You know what it's like out there at the moment, Vane. People are scared, really scared, for the first time in years."

"I get that, but why you, Velko? Is this really what you want to—"

He cut off sharply, wincing in pain, his hand going to his forehead.

"Vane?"

He forced an embarrassed smile. "Sorry..." he said, rubbing his temple. "Headache. Must be the light in here. It's been a while since I've been in a place

permit has just elapsed."

"You're joking?"

"It should only take you thirty minutes to disembark. Twenty if you hurry."

"What? Wait... Vel!"

But Velko was already walking. "That's Administrator Jahn." she snapped as Unity's doors slid open and she stormed out.

\*\*\*

It took Velko most of the twenty minutes she'd given Vane to calm down, and then only a couple of seconds for the shame to sink in. What had she been thinking? Revoking the man's docking privileges because he was making eyes at a pretty Zeltron? Vane had always been one for the ladies, even back when they were on the front line. She hadn't minded then. Liked it even. The last thing she'd needed was a relationship in the middle of a warzone, so their casual,

"There's no need," Vane said. "My friend here was just looking to see if he wanted to take any of the merch off my hands, but as your pal Sskeer pointed out, they're rubbish."

"Yeah," the Houk muttered, making to hurry off. "Load of old tat."

Something wasn't right. Velko lunged at the nearest crate, yanking off the lid.

"Vel, don't!"

Now the Houk was all but running, but for what reason? A crate of tacky Jedi merchandise? That didn't make any sense... unless...

Velko reached into the case, grabbing hold of the top tray of statuettes. It came away easily, revealing more knickknacks below. She threw the tray aside, the plastic ornaments clattering on the deck as she reached for the next layer. This time Vane didn't try to stop her. Instead he scooped up Clune and raced for the *Rapscallion's* ramp, Velko gasping when she saw what was hiding beneath the souvenirs.



"Vane! Stop right there!"

Vane didn't listen, as he went charging up the ramp. With a grunt of exertion, Velko threw the tray, cheap statuettes flying everywhere as it landed at Vane's feet. The Vuman stumbled, Clune rolling from his hands as he fell. Velko was on him in an instant, twisting his arm so he couldn't escape.

"What have you done?" she hissed as he struggled.

"More than any of us expected," hissed a voice from behind.

It was Sskeer, lightsaber burning as he led the now-cuffed Houk back towards them, Ghal Tarpfen at his side.

"Sskeer did some digging," the Mon Cal said as Velko pulled Vane back to his feet. "Turns out the RDC has been watching the *Rapscallion's Heart* for some time."

"I can explain," Vane said, no longer struggling in Velko's grip.

"Yeah?" Velko said, shoving him towards the open crate. "Maybe you can start with those."

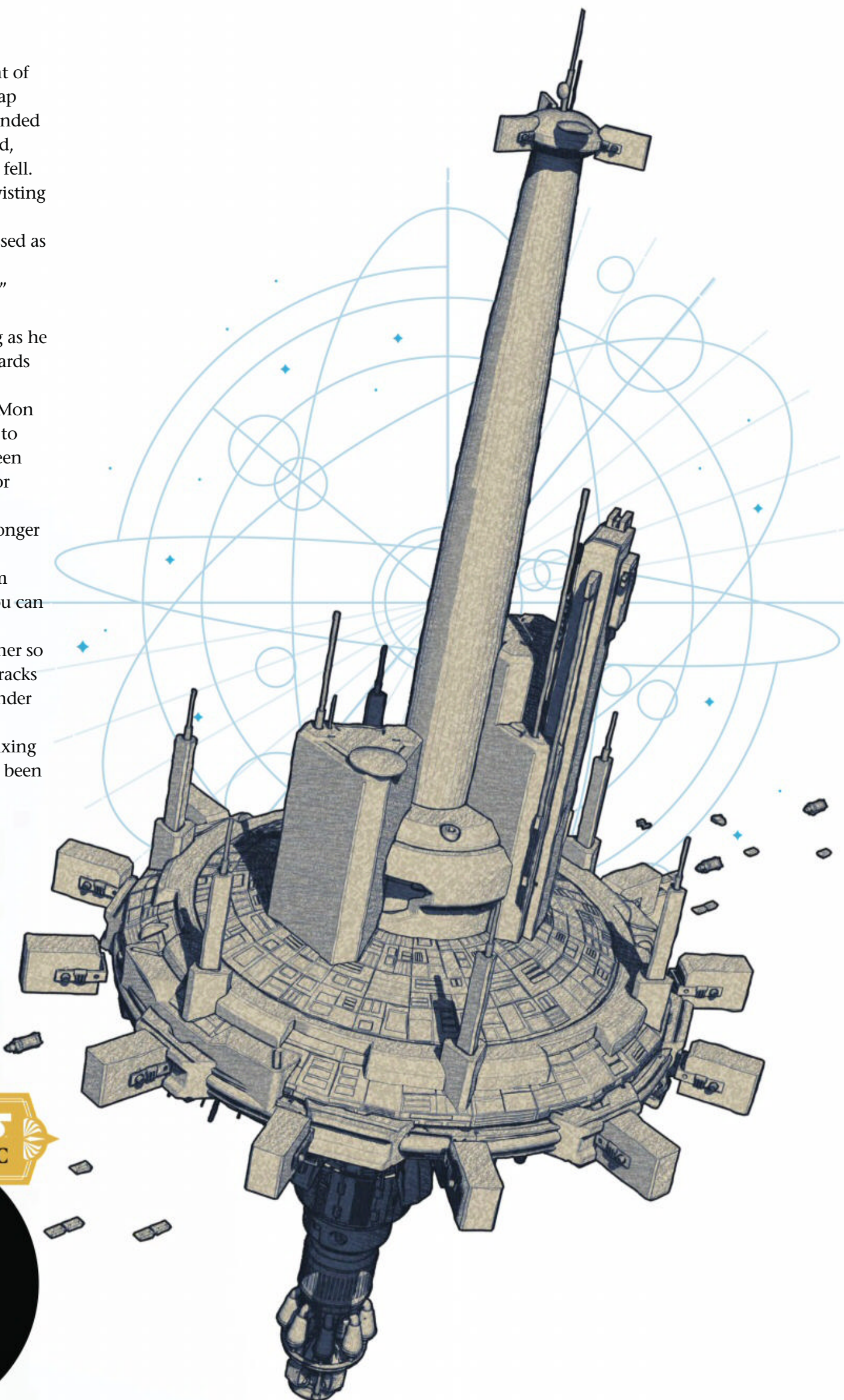
She barged him into the container so he was forced to look down at the racks of blasters that had been hidden under the souvenirs.

"That's simple," hissed Sskeer, fixing Vane with a glare. "Your friend has been running weapons... for the Nihil."

TO BE CONTINUED...

**STAR WARS**  
THE HIGH REPUBLIC

NEXT ISSUE:  
"Past Mistakes"  
continues,  
exclusively in  
*Star Wars Insider*!





# JEDI MASTER'S QUIZ

Every notorious villain has an equally sinister right hand to carry out their dirty deeds. What do you know about the *Star Wars* galaxy's cruel compatriots of evil?  
**Compiled by Jay Stobie**

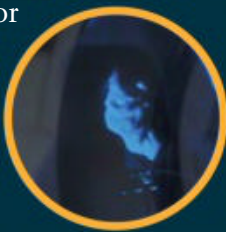
## "WHEREVER I GO, HE GOES."

Test your knowledge of the galaxy's diabolical lieutenants.

### PREQUEL PLOTTERS

**1: Who did Darth Sidious manipulate into leading the invasion of Naboo?**

- A/ Wat Tambor
- B/ Poggle the Lesser
- C/ Nute Gunray
- D/ San Hill



**2: What task did Jango Fett hire Zam Wesell to undertake?**

- A/ Locate Anakin Skywalker
- B/ Babysit Boba Fett
- C/ Kill Padmé Amidala
- D/ Attack the Jedi Council

**3: Where did Mas Amedda serve as one of Palpatine's underlings?**

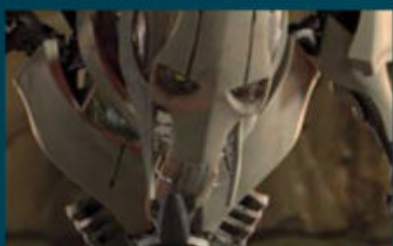
- A/ The Trade Federation
- B/ The Corporate Alliance
- C/ The Techno Union
- D/ The Galactic Senate

**4: Which Separatist vessel did General Grievous command?**

- A/ *Invisible Hand*
- B/ *Venom*
- C/ *Malevolence*
- D/ *Revenge*

**5: Which planet did General Grievous flee to after the Battle of Coruscant?**

- A/ Felucia
- B/ Utapau
- C/ Mustafar
- D/ Cato Neimoidia



### ORIGINAL OPPONENTS



**6: What did Admiral Motti express doubts about to Darth Vader?**

- A/ Kyber crystals
- B/ A rebel base on Hoth
- C/ The Hutt clan
- D/ The Force

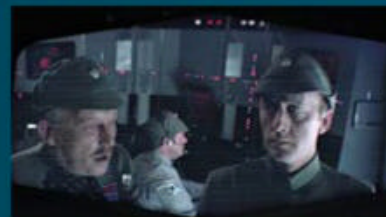
**7: How did Luke Skywalker dodge Bib Fortuna to access Jabba the Hutt's throne room?**

- A/ A secret entrance
- B/ A bribe
- C/ A Jedi mind trick
- D/ A written invitation



**8: For what reason did Darth Vader execute Admiral Ozzel?**

- A/ Joining the Rebellion
- B/ Committing a tactical error
- C/ Surrendering in battle
- D/ Losing track of the *Millennium Falcon*



**9: What vehicle did General Veers command in the Imperial assault on Echo Base?**

- A/ AT-TE
- B/ AT-RT
- C/ AT-ST
- D/ AT-AT

**10: Why was Moff Jerjerrod behind schedule on the second Death Star?**

- A/ Insufficient resources
- B/ Rebel sabotage
- C/ Invalid Imperial construction permits
- D/ Darth Vader's micromanagement

### SEQUEL SCHEMERS

**11: Who outwitted General Hux during the evacuation of D'Qar?**

- A/ Poe Dameron
- B/ Finn
- C/ Rey
- D/ Luke Skywalker

**12: What did Captain Phasma order her stormtroopers to do on Jakku?**

- A/ Remove their helmets
- B/ Execute the prisoners
- C/ Lay down their weapons
- D/ Release the villagers



**13: Which starship acted as Allegiant General Enric Pryde's flagship?**

- A/ *Finalizer*
- B/ *Steadfast*
- C/ *Executor*
- D/ *Devastator*

**14: Where did Han Solo, Finn, and Chewbacca decide to imprison Captain Phasma on Starkiller Base?**

- A/ The detention level
- B/ A janitor's closet
- C/ A troop transport
- D/ A trash compactor

**15: Why did General Hux help free Chewbacca, Finn, and Poe Dameron over Kijimi?**

- A/ To escape with them
- B/ To save the Resistance
- C/ To spite Kylo Ren
- D/ To find their base





## “REPORT TO MY DIVISION AT ONCE.”

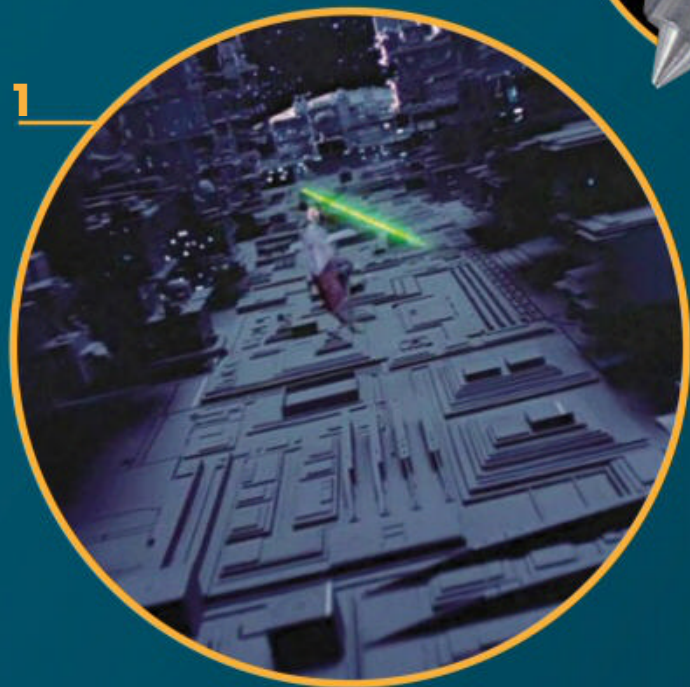
Identify the villains who spoke these memorable lines in the Skywalker Saga:



1. “ALL REMAINING SYSTEMS WILL BOW TO THE FIRST ORDER!”
2. “I WAS EXPECTING SOMEONE WITH YOUR REPUTATION TO BE A LITTLE OLDER.”
3. “AS YOU KNOW, OUR BLOCKADE IS PERFECTLY LEGAL.”
4. “YOU MAY START YOUR LANDING.”
5. “AS I SERVED YOU IN THE OLD WARS, I SERVE YOU NOW.”

## “ON MY COMMAND.”

Which of the following images relates to which notable bad guy’s demise?



“ON MY COMMAND”: 1. Admiral Piett, 2. Zam Wesell, 3. Captain Phasma, 4. Knights of Ren.  
 “REPORT TO MY DIVISION AT ONCE”: 1. General Hux, 2. General Grievous, 3. Nute Gunray, 4. General Veers, 5. Allegiant General Pryde.

### WERE YOU ABLE TO EXECUTE YOUR ORDERS AND FIND THE CORRECT ANSWERS?

0-9: Pitiful. You’d be better off as an apprentice to a bantha poodoo collector.  
 10-19: Almost impressive. You might have a future as a villainous sidekick after all.  
 20-24: Excellent! Henceforth, you shall be known as Darth... Quizzer!



THE OFFICIAL MAGAZINE | ISSUE 206

# STAR WARS

## I N S I D E R

206

# Fett's Finest

Prepare for *The Book of Boba Fett* with our pick of the bounty hunter's top ten memorable moments!

INTERVIEWS:

## Misty Rosas

*The Mandalorian's* Frog Lady goes in for the Kuill!

## Gavin Bouquet

The prequel production designer on nailing the *Star Wars* look!

## Justina Ireland

The popular author talks *Star Wars: The High Republic*!

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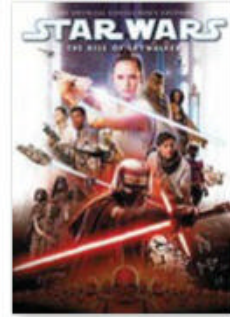
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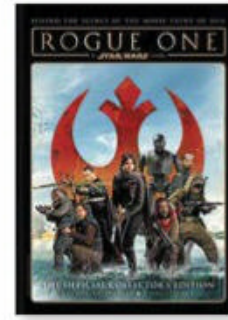
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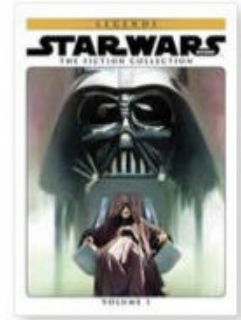
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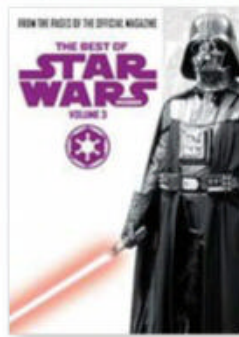
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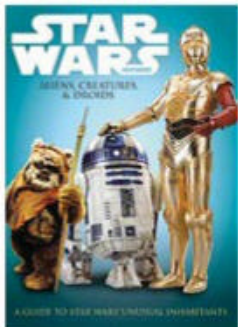
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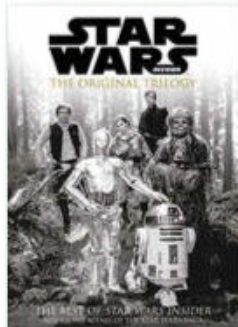
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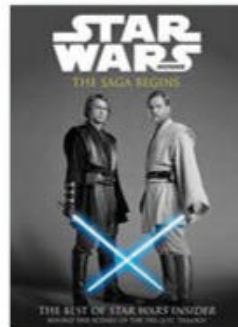
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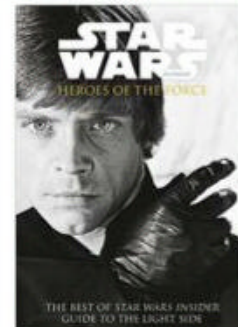
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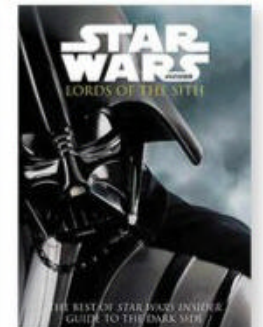
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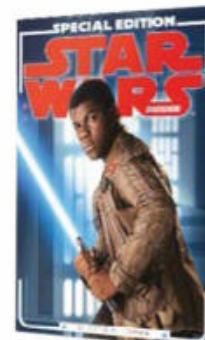
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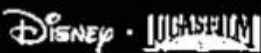
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